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NOVEMBER 1941
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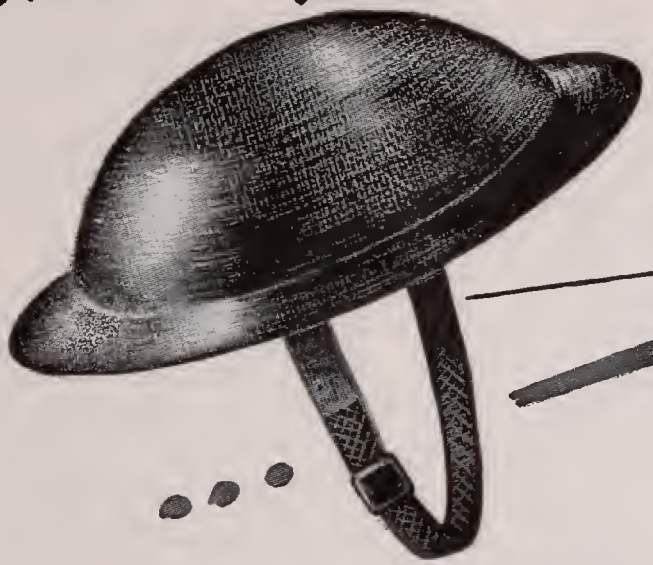

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ON THE COVER
ROMOLA & MANORAMA IN
"KHAZANCHI"

Proprietors:
FILMINDIA PUBLICATIONS Ltd
Sir Pherozshah Mehta Rd., Fort
BOMBAY

filmindia

Editor: BABURAO PATEL

VOL. 7 NO. 11
NOVEMBER, 1941

Early Monsoon Frogs!

EASTER 1939. Who can forget the gala week of that Easter? The Indian film industry was on a well deserved holiday. It was celebrating its Silver Jubilee. Showmanship ran riot. An exhibition! Thousands of multi-coloured lights sparkled on the gates and pillars, melody burst out from the Brindaban Gardens to keep company with a score of string instruments, glamorous stars lent colour to the show by being here, there and everywhere. The Exhibition was a huge success. Thousands passed through the gates every day to see the producers' first show of shows. Yes, it was a good advertisement to our film industry.

Outside the Exhibition, we also made another show of serious business. In a huge pandal, all —the producers, the distributors, the exhibitors, the artistes, the technicians, the film journalists, and even the sympathisers—gathered every day and put the industry on the anvil of a public debate. We hoped, feared and sighed for our film industry. As Mr. Satyamurthi says we even quarrelled to give reality to the proceedings. We went through several sectional conferences and at the end emerged from the principal Congress with a number of pious resolutions in hand.

Newspapers and journalists, the former true to their advertisers—the latter attached to the progressive ideals of the industry, boosted the whole show with an enthusiasm never before shown. The whole of India woke up at the noise made by our film men. What was it all about? People asked that question again and again. And again and again they were told that we were celebrating our Silver Jubilee and were planning for the future.

It did look serious—perhaps too serious to last. It was by itself a perfect illusion—as perfect as the flickers our producers turn out from month to month from their sausage factories. All India was in it. Delegates came from the North, the South, the East and the West. They came in turbans, dhoties, chaddars, suits, in sandals and what not. Those from the North were too loud in their noise with a smaller stake. Those from the East participated with an intellectual cynicism. They seemed to have smelt the rat. Those from the South, honest and credulous people, looked up to Bombay sympathetically to solve the problems of the Indian film industry for the general good of all.

And yet they all met in a fraternity of common interest. An organization called the Indian Motion Picture Congress was established. All too willingly Mr. Y. A. Fazalbhoy, as the youngest and most enthusiastic producer, was made the Secretary.

Since then two years have passed. And in the light of the nothing that has happened, the first Indian Motion Picture Congress looks today like an assembly of gold-gilded frogs in early monsoon, making a din which dies out with the passage of time.

The organization of the Indian Motion Picture Congress has been given a decent burial,

WHEN SWEET SEVENTEEN

IS GIFTED WITH
MUSICAL CHARMS
IT'S A TREAT FOR
EYES AND EARS!

NOOR JEHAN
THE MELODY
STAR IN TEENS
WILL CAPTURE
YOUR HEARTS

IN

DALSUKH M. PANCHOLI'S

"KHAN DAAN"

A PANCHOLI ART PICTURE

Starring :—NOOR JEHAN, MANORAMA,
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TO BE RELEASED IN BOMBAY WHEN **"KHAZANCHI"** *PERMITS*

Distribution with—***FAMOUS PICTURES LTD.*** BOMBAY — 7

Smart and sophisticated, Sumati Gupte looks a new girl in "Old and New", a social picture of Famous Arun.

Even Mr. Y. A. Fazalbhoy does not probably know where the huge number of files are deposited. Our film people have closed their community shop and each one has returned to his own sausage factory to produce pictures which he says are "unique", "epic", "gorgeous", "spectacular", "startlingly beautiful" etc.

The hope that was created in the Easter of 1939 has today become a beautiful dream. The unity that was then reposed in the womb of the future is today dissipated. The promise that was given then is today not kept. The faith that was inspired then is today broken. The opportunity that was created then is today debauched. Thanks to these early monsoon frogs who assembled and made enough noise to disturb the neighbour's sleep.

Once again, Hope is on the horizon. Once again it reflects rainbow hues of new activity. Once again as journalists devoted to this industry we look forward to a new future of unity and organization. A new spark has rekindled the old flame and once again we feel that for its very existence the industry should organize itself if it is ever to take its legitimate place in the planning of our nation.

At the tea party given to Mr. Satyamurthi, Sardar Chandulal Shah has made a new promise of meeting together oftener in the general interests of our film industry. He has even promised to lead a contingent of representatives during Christmas to Madras to meet our colleagues there and exchange views with them. It is all too good to believe.

And yet Sardar Chandulal is not known to have broken a promise once given.

Are we seeing a silver lining to the dark cloud of decadence that hangs over our film industry or are we merely dreaming?

Time alone will answer the question.

Neena and Prithviraj bring new romance to the screen in "Ek Raat" a social picture of Shalimar.

THE NEWSREEL THAT ENCIRCLES THE WORLD
AND COMPLETES YOUR PROGRAMME
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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

FIRST SENSIBLE PREMIER

As the Prabhat film "Padosi" advocates Hindu-Muslim unity in addition to its theme of loving neighbourhood the Government of Sind has directed that all its future showings in the province of Sind shall be exempt from payment of the usual entertainment tax.

This, indeed, is a high tribute that has ever been paid to a film while recognising fully its educational content. Truly, Khan Bahadur Allah Bux, the Premier of Sind, surprises people in many ways by doing and saying several sensible things, which premiers usually don't do. But this is about the last thing we ever expected from a provincial premier. We heartily congratulate him, for, in a single act of sympathy he has not only raised the status of films but has also admitted its educational influence on the masses.

This action of Khan Bahadur Allah Bux places a further responsibility on our producers. It is upto the producers now to produce pictures with high and elevating themes not only to entertain but also to instruct.

As regards "Padosi", now that its theme of Hindu-Muslim unity has received official recognition, Prabhat or some other company ought to reduce the film to the 16 mm size, make several copies and show them in every nook and corner of Sind till the message of "Padosi" is brought home to every one. That way, not only will Hindu-Muslim unity be achieved but the Congress and the Muslim League will also be convinced of the effective use of a film.

HEAL THYSELF

While every one else in the world is praising and admiring the "Love-Thy-Neighbour" theme of "Padosi" and even a Provincial Government is paying an official compliment by foregoing its legitimate tax, it seems to me that the men who made "Padosi" (Messrs. V. Shantaram, Baburao Pai, Damle, Fatehlal and Kulkarni—all partners of Prabhat) have themselves forgotten to take the teaching of the film to heart.

For a year now we have been hearing rumours and reports of quarrels between the different partners of Prabhat and we are told that some of the partners do not even speak to one another and one does not even see the others. The fact that Shantaram has been inactive for nearly a year after completing "Padosi" lends belief to these reports. If this is the case, it is a shameful state of affairs for a brave band of five persons who once began a business as brothers and comrades.

I suggest that Khan Bahadur Allah Bux should take a copy of "Padosi" and screen it in the midst of the five bungalows of the five partners and bring home to these partners its message: "Love Thy Neighbour".

Either these Prabhat partners are all hypocrites who only want to make money by preaching big things to others or if they believe in what they preach, it is necessary that they should practise what they preach.

For the present I am just touching this subject to show the partners how I feel about the whole affair. But one day I may dynamite the dam of silence. Before that, I would like to see peace and love restored in the Prabhat family, of which I have also been a member for years.

Back again with Ashok Kumar and back to back, Leela Chitnis faces her old fans in "Jhoola" a social picture of Bombay Talkies.

READ—what your favourite screen ★ star says about NAILA Beauty Aids

Miss ROSE

On the recommendation of a friend I tried 'NAILA' Toilet Products and I am glad to say that I have been much satisfied. They truly aid the enhancement of natural beauty. I wish the manufacturers every success and hope they will keep up the good qualities of their products.

K Rose.

NAILA

THEIR EXPERIENCE—YOUR GUIDANCE

Glamorous stars of the silver screen have got to have a complexion without a blemish, without a fault, soft, smooth and clear. That is why they prefer a regular use of NAILA beauty products.

NAILA creations are equally good for you. They are made to enhance your loveliness and charm. Try NAILA Products—Snow, Almondol Hair Oil, Eau-de-Cologne, Musk Lavender, Brilliantine —and you will be satisfied.

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G. D. Garud, Yeotmal, for Berar.
Nagpur Gramophone House, for Nagpur.
B. Rex & Co., Lahore, for Punjab, N.W.F.P. and Kashmir State.

The ever smart Madhuri comes once again to the screen in "Sasural" a Ranjit comedy.

To Shantaram, the creator of "Padosi", my advice is "physician heal thyself."

BAD NEWS TO READERS!

Printing "filmindia" is becoming increasingly more difficult every month. The cost of paper has gone up exhorbitantly high and printing charges are keeping the paper vicious company. Every month, there is a clamour for copies from almost all stations and nowadays people have started writing to us threatening letters.

Well, at the present price of eight annas per copy we cannot supply a single copy more than what we are doing at present. And for the last five months we have been losing constantly on this business of publishing "filmindia".

Believe me, no one is making profits in this game. It is all due to the war and we did not start the war.

It has therefore been decided to solve this problem by raising the price of a single copy. This is bad news to the readers, but if they wish to continue reading "filmindia", they must contribute a bit to the cost of this war.

With effect from January 1942, the price of a single copy of "filmindia" will be 12 annas inland and 2 shillings foreign. Annual inland subscription will be Rs. 8|- post free and the annual foreign subscription will be 18 shillings. We hope we do not have to increase the price again and that the War will be over soon, to enable us to revert to the present price.

LANSING AND IMPERIAL

The Imperial Cinema seems to be gradually realizing that competitive and competent showmanship alone will survive in these times.

We understand that to meet a long desired change, they have now fitted up their theatre with Lansing, the living sound.

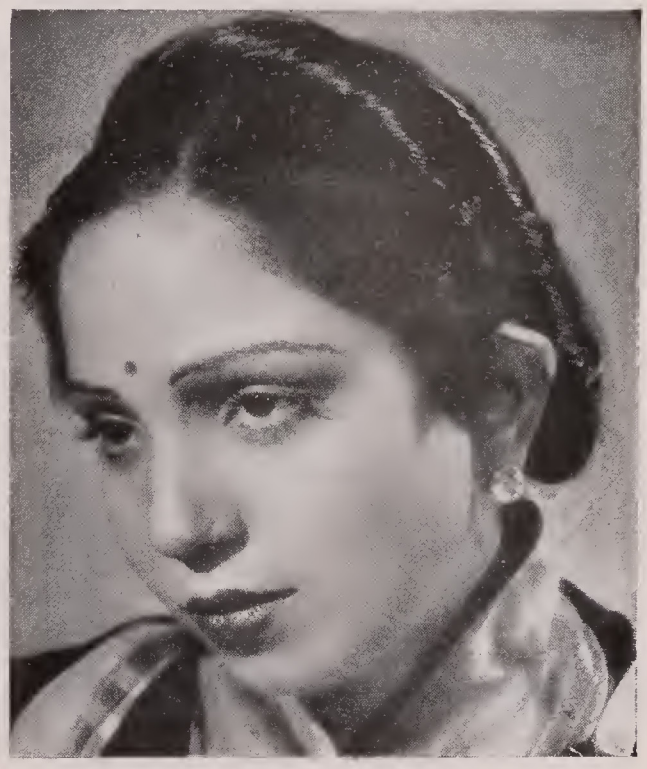
It is the Metropolitan model of Lansing equipment that is supplied to this theatre and incidentally this model is the first of its kind imported into the country by the International Talkie Equipment Co.

We hope that the Imperial Cinema people will continue to make other improvements which are so badly required in their theatre and thus provide the cine-going people of Bombay with a really first class cinema.

Their choice of Lansing Metropolitan Sound Equipment has already proved popular.

BRAVO PRABHAT !

It is reported that Director V. Shantaram of Prabhat has been appointed by the Government of India as a Producer to the Government of India in place of Mr. Alexander Shaw. It is understood that in view of Mr. Shantaram's unique position as India's greatest director and as Prabhat's partner, the Government of India have offered to pay him an honorarium of Rs. 2,500/- per month and yet allow him to attend to the studio work of Prabhat during spare time. But actually Shantaram will be able to do very little work for the Prabhat Studio and the Company will have to sacrifice a number of big productions scheduled last year. It is indeed a big sacrifice for a studio that its ace director should be



As a heartless vamp, Veena gives a very splendid performance in "Kasauti", a National picture.

Science Brings to life music that Was dead !

INDIA'S CLASSIC MUSIC IS A HERITAGE OF POSTERITY — TODAY SCIENCE HAS MADE IT POSSIBLE TO REVIVE THE MUSIC OF THE OLD MASTERS !

N 25782 { हमारा जोवन बीतो जाय—भैरवी
बलमोरे चुनरीया मैका

N 25783 { कर ले सीनगार — आसावरी
येरी अब — यमन

PEARA SAHEB'S GOLDEN VOICE COMES BACK FROM BEYOND TO BURST OUT AGAIN IN AN IRRESISTIBLE MELODY.

HIS MASTER'S VOICE

RECORDS WHICH SELL THEMSELVES

spared for other work in these days of severe competition.

In giving their best man Prabhat has done something really unexpected. What a splendid contribution to India's War Effort! Only Prabhat could do it.

This splendid gesture of Prabhat ought to be an eye-opener to other Indian producers and distributors of foreign films in the country. So far not one of them has contributed materially to India's war effort. On the other hand they have fallen over one another to snatch small crumbs of production work which the Film Advisory Board keeps on giving them, probably to promote general good-will.

People in the industry must now understand that we are passing through a very grave crisis. The monster shadow of that little German wall painter is darkening the threshold of our homes as well as those of others in other parts of the world. The danger is coming home fast and sure and what is our film industry doing about it. Nothing so far, beyond a lot of talk and a few abortive meetings.

If it is agreed by every one, even by the extreme political opinion in the country, that the British must win the war whatever our place in the ultimate world order, why is our film industry not doing anything about winning it seeing that our film people have a very powerful weapon of propaganda in their hand?

When I see world-known film stars from Hollywood and England featuring in war shorts and lending the weight of their stardom and popularity for war propaganda, I feel like asking our film stars: "What part do you play in this war?" Only the other day I saw two war shorts with commentaries by Leslie Howard and Lawrence Olivier. When these big stars sacrifice their time and work to do this, what is wrong with our Motilal and Chandramohan whose beautiful Hindusthani diction would hold our audiences spellbound.

Vasant Thengdi and Vimal Sardesai seem to have something common between them in "Municipality", a Brilliant picture in Marathi.

Naseem, charming and beautiful as ever, thrills again in "Ujala", a Taj Mahal picture.

Why don't Devika Rani, Madhuri, Naseem and some of other box-office stars lend their name to some war films and draw huge audiences to make our war propaganda a success?

If these stars lack the social conscience for this work, the Government should certainly know other methods of making them work. Are we at war or are we at play? And what the hell for is the Government dilly-dallying in these times of emergency?

We hope that Shantaram, now that he is in charge of war film production, will call upon our leading stars to contribute their share of war effort.

That is the only way to conduct this war, in a common sense, practical way, if we are to win it.

CORRESPONDENTS WANTED

"filmindia" requires reliable local journalists from Lahore, Calcutta and Madras to report local film news and send film reviews of local productions in Punjabi, Bengali, Tamil and Telugu. Only experienced journalists need apply. Payment according to quantity and quality of work. Write to: The Editor, Filmindia.

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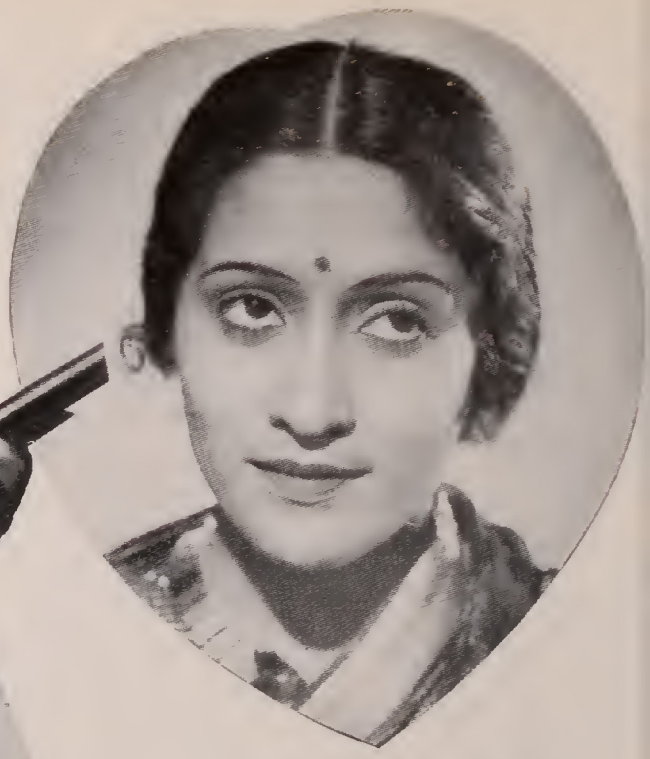

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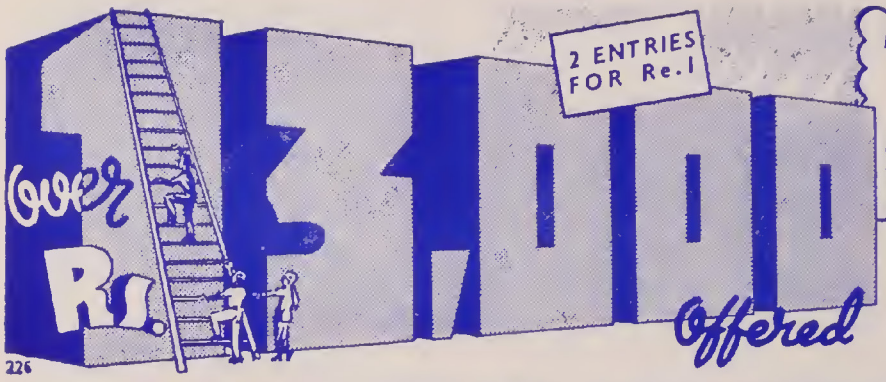
NEENA—

Mysterious and exotic, she comes to the screen with charming smiles and eloquent tears to win a million hearts in "Ek Raat" a Shalimar picture directed by Mr. W. Z. Ahmed.



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"COMMONSENSE CROSSWORD" No. 226

Climbing to the top of fortune's ladder may seem beyond the power of the average man—but only to those who are not *Commonsense Crossword* enthusiasts ! Climbing to fortune the *Commonsense Crossword* way is within the power of all who can read and understand these words. A prize of Rs.8,000 would be a good start, you will surely agree ! It will be yours if you enter the best attempt at the puzzle below—unless, of course, you prefer Rs.7,000 cash down. A further Rs.5,000 will be shared by Runners-up ; and besides, there are Extra Prizes for those who make even four mistakes. But practice on the Square below will help you, as nothing else can, to be All Correct !

CLUES ACROSS

1. Those this consistently in *Commonsense Crosswords* are those who study the Clues most carefully
5. False
9. To make void
11. To prosecute
12. Jumbled spelling of *panes*
14. Tavern
15. A gift
18. At large boys' schools there are generally one or two these who are widely detested
21. Even light blow on this is apt to be extremely painful
22. How rarely is any person completely satisfied with his this
23. Usually it is much more difficult to this a person than fiction makes it seem
25. Having to endure one for long is apt to be very trying
27. Often much less charming when very near at hand
30. Preceding
32. Alas ! the outlook of many legislators seems to be insufficiently this
34. Relish
35. Stern one usually arouses our interest
36. Unconventional one sometimes endows a man with more attraction to the opposite sex
37. Raindrop is undeniably this
38. Grain

CLOSING DATE, NOVEMBER 14th.

N.B.—The Entry Fee is Re. 1 for 2 Entry Squares. Entry Forms will be published in the *Illustrated Weekly of India* of November 2nd.

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ONLY ENTRY FORMS
CUT OUT FROM
"THE ILLUSTRATED WEEKLY OF INDIA"
of November 2nd
will be accepted.

CLUES DOWN

1. Sometimes very unsettling to a young man of excitable temperament
2. Wrath
3. Short sleep
4. Unsuitable
6. Reversed spelling of word meaning *to decorate*
7. Female relative
8. They are a little less unscrupulous than women !
10. Usually best met with a smile
13. Sedate
16. Jollifications
17. Series of years
19. Unworldly people are prone to exaggerate the importance of one
20. He is usually an ill-natured person who is ever ready to this at others' misfortunes
21. Young man is apt to resent being made to feel this by flirtatious woman
24. Noblemen
26. It is usually obvious when one is in the hands of a novice
28. Species of fruit
29. Most of us would rather this good tidings than bad
30. When person has this it is usually noticeable in his demeanour
31. Not in
32. Misery
33. Big one is apt to intimidate person unused to it

COPIES AVAILABLE FROM ALL NEWSAGENTS

The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

M. Prabhanjan (Benares)

We are anxious to see Vauhini's "Devata" in the North, even though it is a Telugu picture, after reading your review of the same. How can it be managed?

I am very pleased to note your anxiety. Vauhini's pictures, though they are produced in Telugu, have got enough production excellence in them to compete in the all-India field. I wish that the Vauhini people should make some arrangements to show "Sumangali" and "Devata" all over India, at least, as pictures representative of the South Indian film industry.

Maganbhai Patel (Mombasa)

We have not yet seen that famous picture "Pukar". What do you think we should do?

Invite Sohrab Mody to Africa and you will have seen both "Pukar" and "Sikandar".

Is it a fact that Kishore Sahu and Snehaprabha have taken a divorce?

Not yet. But as both are in Bombay at present they might do so.

Bhuwan Ranjan (Patna)

Why are the Bombay Talkies asking Ashok Kumar to play the hero in every picture?

I don't think Ashok is becoming boring, as with every picture he is improving and looks a new Ashok. However, I think, he is being given a long rest after "Jhoola".

R. Venkatpati Rao (Mopidevi)

Please tell me all that you know about Shantaram.

I am sorry I can't tell you all that I know, but all that I could tell, I have already told.

Mool Singh (Bikaner)

Why did publicity man Bakulesh threaten "filmindia"?

Don't make me laugh. Bakulesh? Of all men, Bakulesh? "filmindia" is beyond the threats of any publicity man.

K. U. Namboodiripad (Cherukara)

How is that Mumtaz Ali has not been seen on the screen for two years and yet he holds a job in the Bombay Talkies?

Probably, because, he is a sort of a boy friend of Mr. B. G. Horniman, Editor of the "Bombay Sentinel" and therefore passively enjoys the power of the mighty pen of the great editor. Horniman and Bombay Talkies are friends and Horniman often returns the compliment by giving a special boost to the Bombay Talkies' pictures which hardly need a boost. So Mumtaz is more or less a good-will tie between the producers and the "Sentinel".

D. Satyanarayan Reddi (Chakardharpur)

What do you think of Nalini Jaywant? How do you like her acting?

Nalini is still a small kid and she has so far appeared in only two pictures: "Radhika" and "Sister". In the first picture she was wrongly cast and in the second one she did well half way. I don't think much of her acting ability and I think she will never attain a glamorous stardom, howsoever much her producers may boost her. The girl is too flabby for glamour of the screen. Her singing is childish and her diction of the Hindusthani is too faulty and provincial to help her to attain stardom. However, she looks sweeter in life than on the screen and under the chaperoning of Chimanlal Desai and Virendra Desai, we may see her on the screen for some time more, but I doubt whether she can hold her place on sheer merit.

With more beautiful melody Khursheed returns to the screen in "Beti", a social picture of Ranjit.

K. D. Bakshi (Rawalpindi)

We have so many films about the glorious past of India. What about films regarding its future?

What future has a country like India, shackled as it is at present with stupid superstitions, religious intolerance, ignorant masses, impotent leadership and foreign rule? The country has to live in its dim and forgotten past and call it glorious. And our film producers! They have no eyes to realize the present. How do you expect them to have a vision to see the future. No, my dear man, this country is going to remain cursed for a long time to come. Time moves slow in this place where people hope to improve if not in this life-time at least in the next birth. And yet we must always try to speed up the march of destiny.

R. M. Chowbal (Durban)

Where is Rama Shukul nowadays?

He is now with Ranjit Movietone working in "Mehman", a social picture and boy, I am told he has done well in it.

Prem Kishore Agarwal (Hathras)

Is Romola a pretty girl to marry?

Romola is no longer a girl. She is a star and stars are altars of public worship. Yes, she is pretty enough for a marriage, but I doubt whether stars make good house wives. I know of none yet.

Kalim Ghaffar (Bhopal)

Is Charlie a Hindu or a Mohamedan?

Charlie is a film actor and a good comedian at that. And that's all that matters to me.

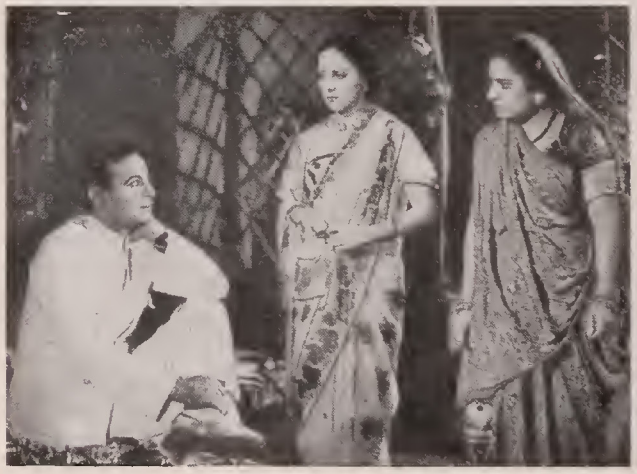
M. Fazlul Huque (Hyderabad)

Is it true that "the world's greatest actor of all times is Chandramohan?"

Tell me, when did you meet Chandramohan?

K. S. Komalsingh (Shindkheda)

I want to write to Miss Sumati Gupte?



Motilal annoys Madhuri for the umpteenth time in "Sasural", a Ranjit comedy.

Here is something in suspense from "Vana Mohini", a picture from the South.

Do please! Her address is: care of Mr. Bhal G. Pendharkar, Famous Arun Film Co., Poona.

Dinkar Mudbidri (Nasik)

Don't you think that Wadia's "Rolls-Royce-ki-Beti" may fetch a fabulous price during these days of petrol rationing? She seems to start with a mere kick.

Not with a mere kick. That box of tricks requires Nadia's kick and that kick costs Rs. 1500/- a month.

Rajendra Prasad Jamuar (Gaya)

I find that Kanan Devi is growing bigger and bigger everyday. Why don't you prescribe some reducing pills to her?

I don't want to waste any pills on her. Even after reading my reviews of New Theatre pictures if she can be that stout, no pills in the world can have any effect.

B. S. Gupta (Gaya)

Is Leela Chitnis a dancer also?

That's what Zabak told us in his publicity campaign of "Kanchan". The damn liar.

Kindly let me know who has earned more name and fame between Snehaprabha and Nalini Jaywant?

Snehaprabha has a greater reputation than Nalini who is yet a mere kid.

Basiruddin Ahmed (Dacca)

Where is Ram Bagai these days?

In Hollywood—star gazing and munching hot dogs.

Miss S. Bannerjee (Saharanpur)

When is Sadhona Bose coming on the screen next?

After "Raj Nartaki" she returned to Calcutta and I have no news of her. Neither she nor her husband has written to me and I really do not know what they are up to.

Venkatrao A. Hattiholi (Kolhapur)

Is Director Winayak one of the best directors in India?

One of the second best to-day, though at one time he almost threatened to compete with the best. The value of a director fluctuates with the quality of his work and recently Winayak has been making more often a fool of himself than otherwise. When I say this I have his last picture in mind—"Amrit".

A. B. Nath (Ranchi)

I want to know the home address of Leela Chitnis?

It's no use, boy. C. R. Gvalani is always there and he is moreover, her husband.

R. K. Varma (Drug)

Have you seen any picture more than a dozen times?

Excepting "Khazanchi" I have not seen any picture twice. The first time I saw "Khazanchi" to review it. Six months later, I saw it again to find out what exactly was wrong with it seeing that it was breaking all previous box office records. I also saw a number of producers and directors noting down the mistakes of "Khazanchi" for repetition in their own pictures.

Ismail Sacoor (Pietermaritzburg)

I am very anxious to act with Renuka Devi. Could you give me an idea as to how I should proceed?

You must flirt with Renuka's husband, who is a police superintendent. Then this police guy flirts with the idea for some time. But during this time Renuka herself makes a decision. So, you can see your difficulties with a family like that.

M. Ratnakar Rao (Mangalore)

There are so many stars nowadays and some of them are not even stars. They are like "planets"—is it not, Mr. Patel? And the planets think you are a "Saturn"! H'm!

H'm, lad. Aren't you very clever? You must be surprising even your parents. Do you? Where the hell did you learn astronomy? Really, they should call you the Mangalorian Newton.

Miss Susheela Wagle (Bombay)

Do the renowned film actresses get jealous of one another?

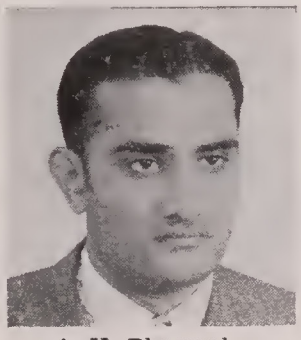
Why should they? There are enough chances enough money and enough boys seeing the small number of girls working in this industry.

The Last Five Prize Winners

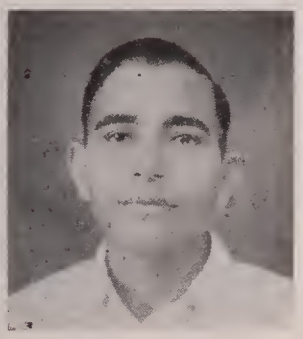
We are pleased to announce here the names of the lucky prize-winners whose answers in the Readers' Research Questionnaire were considered as highly commendable by the Editor.

Miss Nelon Purmasir,
17, May Street,
Durban.

Miss G. K. Suleman,
P.O. Box No. 1158,
Nairobi.



A. K. Bharmal,
P.O. Box No. 9,
Tanga.



M. R. Patel,
Post & Telegraph Dept.,
Mombasa.

M. A. Adam,
328, Boom Street,
Pretoria.

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The REGENT, Lahore.

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DR SCREEN'S
TAR PAIR

RANI *and* **ASHOK KUMAR**

Suresh, P. F. Pithawala, Fatty Prasad, Gulab, David.

Would You Step Into The Movies?

Mild and Mad Methods Discussed!

You want to be a film star, so you dream about it all night and half the day, and sob into your pillow because your dreams don't come true.

You have no letters of introduction to people of influence and you just haven't the energy to work your way up as an unimportant extra. The fact is, you want to be a star straightaway but you don't know how.

Well that's just too bad because we don't really know how either. But let's go into a huddle and with our combined brain power work out a plan.

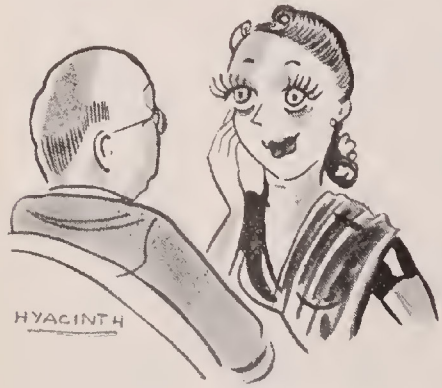
As a first step you must get to know all the leading lights of the industry. Now you don't want to force yourself on them. No one likes to be bullied into giving a job. But how can you meet them you ask? Well you can always meet them socially at the C.C.I. where you'll surely find them gathered together.

If you are not exactly poverty-stricken then become a member of the club but if the proverbial wolf is knocking at your door then get a friend to invite you there. You haven't a friend who is a member? Well then, this particular get-into-the-movies-quick plan is not for you.

APPARENT INDIFFERENCE

For those who have got into the club their campaign is just beginning. Now starts this business of actually meeting a director. For a girl this should be easy. But just getting to know a director won't get you a job. You've got to attract him, "bowl him over," "knock him cold," make him think you are just the girl he needs for his next film.

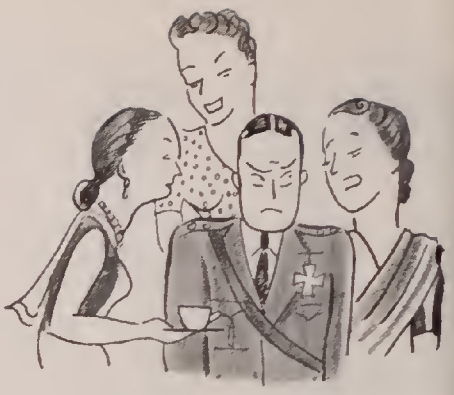
If you are too too beautiful for words he'll probably notice you right away and then you've got to exercise a little self-control. Your first impulse will be to turn the full battery of your eyes on him and gurgle "I'm just dying to be a star." But what you've got to do, milady, is to appear a little aloof, a little mysterious and when he says "Have you ever considered going on the films?" You'll say "Frankly no, but it might be amusing." Despite this apparent indifference you'll take good care to get down his address and go to see him while he is still under the spell of your beauty.



Your first impulse will be to turn the full battery of your eyes on him.

Make a sensational entrance into the club by appearing with a leopard cub....

If you are a man or a not-so-beautiful woman then your approach must be different. Aim at being spectacular. Make a sensational entrance into the club by appearing with a leopard cub you've hired from a circus or walking in on your hands. People will probably think you a likely candidate for a mental home but what does it matter as long as you are the centre of attention and are labelled different. Any film magnate who happens to be there will surely say to himself "That man is either crazy or he's a born comedian."



Then all the nice society ladies will give parties for you....

THE CRAZY ANGLE

Nonsense, you say. You'll never do anything so foolish. But you'll probably do crazier things on the films so why not get in a little practice right away.

Anyway here's another approach for you to try. Everyone knows it's easy for a person who is already front page news to become a star. Remember how Frank Corrigan was made the hero of a film after his crazy Atlantic flight. So all you've got to do now is to get into the news.

You could for instance win a V.C. Then all the nice society ladies will

(... on page 68)

Use a little Al Caponic pressure to make him sign that contract.

TELL US - LEELA CHITNIS— WHAT IS YOUR BEAUTY SECRET ?

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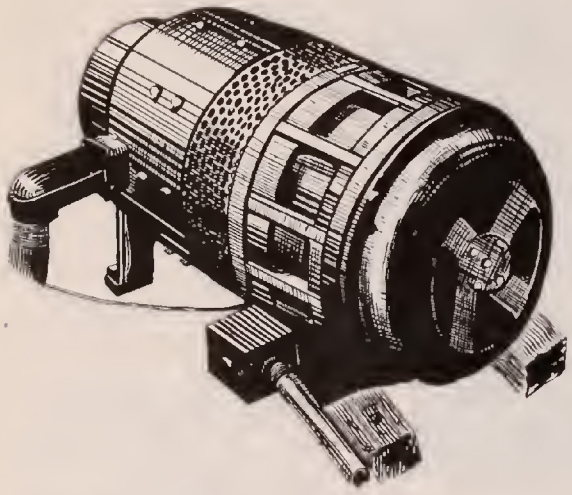

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Born Slaves But Let Us Not Die Slaves!

Mr. Satyamurthi Hits All Round

Sardar Chandulal Pleads Guilty!

The offices of "filmindia" looked like a miniature Motion Picture Congress on the 14th October, when Editor Baburao Patel gave a tea party in honour of Mr. S. Satyamurthi, M.L.A. (Central), the Deputy Leader of the Congress Party in the Central Assembly. All the leading producers, directors, technicians and stars were present and nearly a dozen studios had to be closed at mid-day to enable the people to attend the function at 4 p.m. Sardar Chandulal Shah presided.

NOW A COTTON MAGNATE

Welcoming Mr. Satyamurthi on behalf of the industry, Sardar Chandulal thanked Mr. Baburao Patel for giving every one an opportunity of meeting the venerable guest after two long years. Deploring the lack of progress after the first Motion Picture Congress the Sardar said "I do not know who is to be excused and who is to be accused. But I can tell you this much that those who want to avoid the share of responsibility point their finger only at me, though I am out of it. I had done my duty and although I plead guilty to some extent my defence is that I am no longer a film magnate. I have become a cotton magnate. I can tell you today that cotton is being quoted at Rs. 202-8, yesterday it was Rs. 213, and whether it will go down or up. Some people now think that in view of cotton taking a greater part of my time, I am better out of the film industry. I feel that atleast now that we have met again we should do something. You know that I have always been an advocate of this industry of ours. On behalf of the producers and distributors I can give an excuse that they are all very busy men and they cannot do anything all by themselves. We are charged with being lethargic, idle, unwilling. But if we shirk our duty we are doing harm to the film industry of which we are but parts.

PLEADS GUILTY

"Just now Mr. Satyamurthi asked me a question as to what had happened after the Film Congress held two years back. This gathering has given us the opportunity to put to ourselves that question and to answer it also as to why the idea of co-operative effort in a common cause which was behind the Film Congress was not kept alive and why we did not build more on the foundations which we had laid in Bombay under the able guidance of Mr. Satyamurthi. Let me anticipate the answer and accuse you all and accuse myself as well and admit that we have not done anything. We have done nothing to carry out the several big resolutions of the Conferences jointly or severally passed in the general interest of the film industry. There was an effort in Bengal to hold the second Indian Motion Picture Congress but it did not materialise. There was also some attempt at Lahore in that direction but the result was but a small gathering and nothing to be proud of. Mr. Satyamurthi passes through Bombay

A general view of the crowded Tea Party which Mr. Baburao Patel gave in honour of Mr. Satyamurthi at the new offices of "filmindia" on the 14th. October 1941.

Bewitching JYOTI who has by her sublime music and graceful actions won applause and esteem of Bombay's cine-enthusiasts

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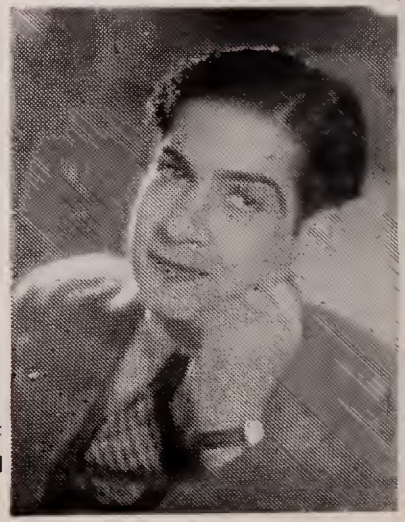

"We are born as slaves, but let us not die as slaves" says Mr. Satyamurthi at the reception given in his honour. From left to right: Mr. Dhirajlal B. Desai (President B.P.C.C.), Sardar Chandulal Shah, Mr. Satyamurthi and Miss Gohar.

twice a year and Baburao I am sure will give him two parties every year. Even then I am afraid there will be the same excuses from us.

"We must now think over the matter with a little more seriousness. Take for instance this rationing of petrol. What have we done to tackle this one minor question? Nothing! I cannot give a better account of myself than by pleading guilty. But still you can do something by meeting at various places, in smaller groups if not bigger, and produce successful results. Our film industry is exacting in labour, sweat and toil from its devotees and gives them no leisure. It is in our own interest to meet often, to engage in building up a united front that we may get a fair treatment from the Government of India and everybody else. Mr. Satyamurthi had suggested that a select body of the film industry may proceed to Madras during X'mas to confer with our Madras Colleagues and I endorse the suggestion heartily. If only Mr. Satyamurthi can persuade us to go to Madras in a small group we shall be starting again in Madras the work which we had left unfinished in Bombay. I thank Mr. Baburao Patel once again for giving us all an opportunity to meet together."

FOLLOWING THROUGH "FILMINDIA"

Rising amidst deafening cheers Mr. Satyamurthi said "One of the few journals that were allowed to be read by me in jail was the 'filmindia' and through it I have been following the fortunes of this industry with great leisure. I have come out a few weeks ago. I have many other things to attend to. I am always fighting somebody or other. But, busy as I am, let me tell you that my interest in this industry and its future grows as the years go by. I am very happy to learn from Mr. Chandulal Shah a fact which I know otherwise also that the industry despite the war is doing very well and that more and better pictures are being produced. I can testify to that as an average member of cinema audiences.

"I am glad to note that the themes of our stories pertain more and more to the day-to-day life in the various strata of Indian Society. It is also pleasing to learn that our producers are slowly coming down from mythological and romantic themes nearer to real life problems.

NOT BREAD ALONE

"I am very grateful to my friend Mr. Baburao Patel for having given me this opportunity of meeting you all in Bombay. I see some old faces, and some new faces. I am glad to be here. Mr. Chandulal Shah anticipated me by pleading guilty that I might spare him the accusation thereby hoping to escape a sentence. A plea of guilt may mitigate the sentence but not avoid it. There is a saying in the Bible that "man does not live by bread alone." Mr. Chandulal Shah cannot live by cotton alone; he must also produce films with the help of the numerous artists, directors and technicians and develop and bring the industry to a very strong position. First loves are always much better than second loves. I appeal to Mr. Chandulal

"I plead guilty" says Sardar Chandulal Shah at Baburao Patel's tea party to Mr. Satyamurthi.

Shah to desert cotton and return to his first love, the Film Industry. His place is definitely in the film industry.

"Now the last Film Congress was held in Bombay with all pomp and splendour to the accompaniment of trumpets; nothing was lacking; there was enormous propaganda and publicity and my friend Mr. Prithviraj, over there, who was in charge of the artistes' section also gave us delightful melodies from the various stars.

"We passed very many good resolutions. We discussed every item in detail for full three days and we even quarrelled to give reality to the proceedings. And what has happened after that? I warn you against neglecting yourselves. You will not get a fair deal whether from the Government or from any other quarter unless you are organized and you learn to put a united front. What, on the contrary, has actually happened is that we have begun each to blame the other. Even as the saying goes "Each man for himself and God for all." In unity lies the solution. It is in your own interest, in the interest of the Indian film industry.

A FREE INDIA

"India has a very great future before her and the Film Industry has a great part to play in the cultural and social advancement of India. We have been born as slaves; let us not die as slaves. Let me tell you, that this War will be over one day and much sooner than the most optimist amongst us believe, India will be free. She is bound to be free. A free India will enable the Indian Film Industry to develop to its fullest extent and be a powerful instrument for national unity and national progress.

Here is Rita Carlyle in the midst of some of them at the Tea Party in honour of Mr. Satyamurthi. Left to right: Sardar Akhtar, Mrs. A. R. Kardar, Miss Carlyle, Miss Naseem and Miss Flo Gubbay.

"There is something more than the mere spirit of the market place in the numerous technicians and other workers of this industry. I still want better pictures and more patriotic pictures which would make the authentic voice of free India heard throughout the world inspite of censorship and the existence of a foreign Government. You have got to see that the problems which cannot be solved with the help of the Government, are solved with the help of the public. Believe me, the public have always been anxious to co-operate with you. No one, man or woman, likes to miss a good picture. Your help is most essential.

"I know the Government of India. They are not a very grateful people. They have no imagination but they can do the day's work. They need our co-operation, and take it rightaway from everyone right from A to Z and they will then offer nonsense in return. You have, therefore, to act in co-operation for your common requirements like cheaper and sufficient raw films, more equitable customs duties and machinery, more adequate supply of petrol and other necessaries.

"Believe me, nothing, nothing can be done unless you unite.

"Only co-operation produces success. The busiest man can always find some time for some good public work. I am not talking of any philanthrophy. It is for your own existence—of the Indian film industry. You are the trustees of the future growth of this film industry and you should help us by producing better pictures. I personally endorse Mr. Chandulal Shah's suggestion. It may be not quite so easy to convene a

Baburao Patel seems more attentive to the ladies. Here he is seen speaking to Sardar Akhtar and making Mrs. Kardar laugh.

huge conference on the lines of the last Congress held here. But still a select body of producers, distributors, directors, artistes, technicians and others can proceed to Madras during Christmas to confer with your South Indian comrades. You will get the maximum publicity possible in the newspapers, and let me tell you, they are all very anxious to see you, to extend to you every possible co-operation in the matter of publicity or otherwise. And thus you can all unite and succeed in evolving a common scheme for achieving success so that the Industry can make the authentic voice of a free India heard."

BABURAO PATEL REPLIES

Thanking the distinguished guests for the splendid response given to his invitation Mr. Baburao Patel said: "As a journalist I am a spokesman of the industry. It is my job to propagate the different activities of the people in the film industry as it is my duty to fight for securing for it privileges and reliefs which are so badly needed today in every department. I have been doing my bit, as well as I can, but to do more I shall require the united backing of the whole industry.

"But I am sorry to observe that this united backing is not there. At the last Motion Picture Congress people fought to pass several pious resolutions but now I find that none of them has any fight left in them to carry those resolutions into effect. In this industry people promise very easily but later on they don't worry about fulfilling those promises. After the last Congress they closed the community centre and each one ran back to his own shop to chase individual profits forgetting that on the good of the community in general depends the progress of the individual.

BLAMES SARDAR CHANDULAL

"And yet for all this I blame one man. Sardar Chandulal Shah. He is the one man in the industry, who because of his intelligence and competence and financial position, can deliver the goods. If the Sardar wills it, the industry can still be properly organised and stabilised. I appeal to him to put his shoulder to the wheel again and take us all out of the bog of decay for a period of five years more and then if he wishes, leave a well organised industry in youthful hands.

"Once again we have promised to meet in Madras for the general welfare of the industry. It is again a new promise. Sardar Chandulal has been the first one to promise. I know that nothing will happen. Nothing ever happens in this industry. I know my industry and my producers better than any one else. I have been with them for twenty years. And yet I would like to be surprised—at least once—this time."

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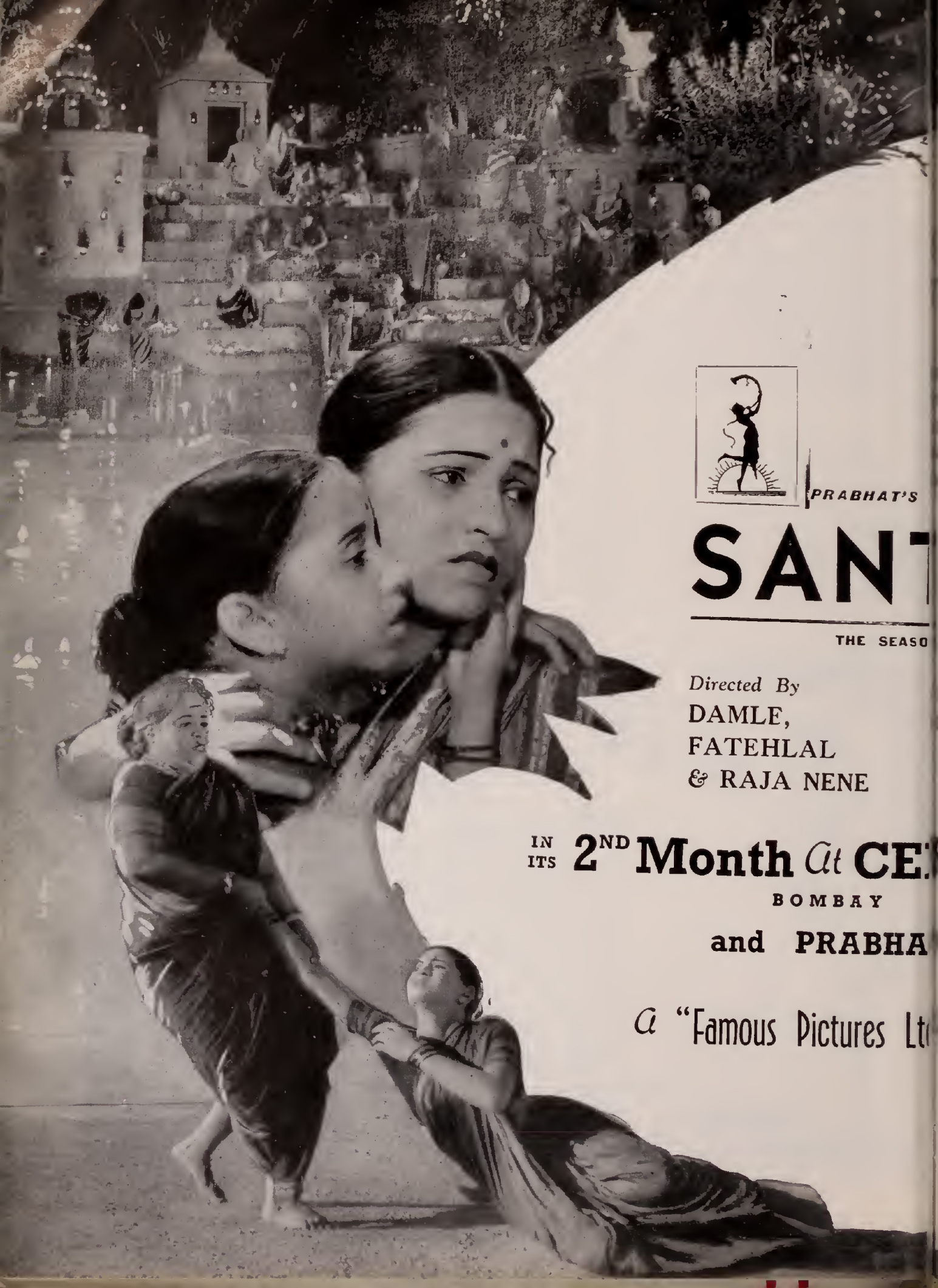

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'HAN FICTION !

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RE'S A MIRACLE THAT PROVES
AT FICTION IS BUT A PALE
ADOW OF LIFE.

SAKHU

MOST EXCITING DRAMA

Starring: HANSA, GOURI,
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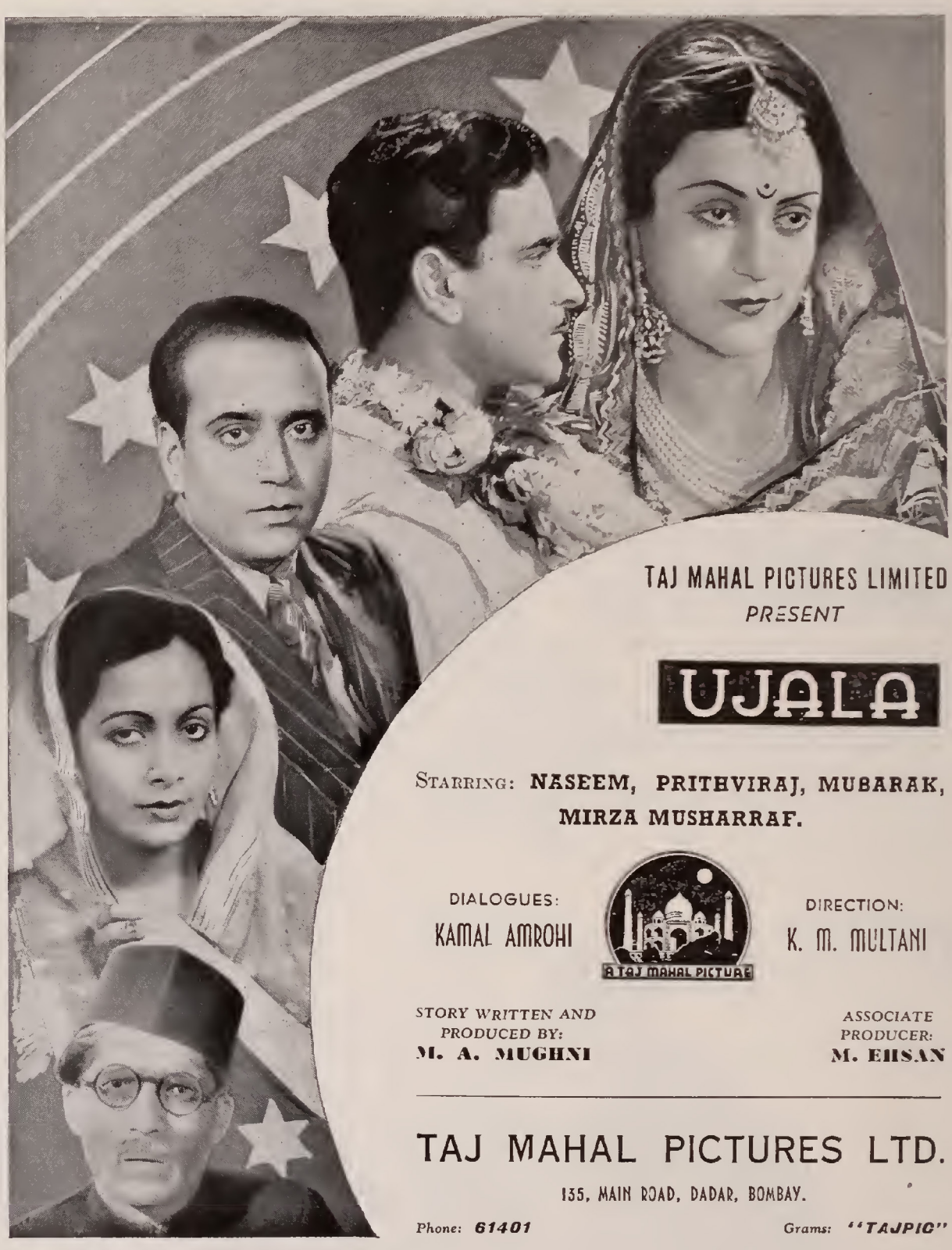

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An Englishman Threatens An Indian!

Mere Bluff But No Guts!

Ever since we launched an agitation against the appointment of Mr. Alexander Shaw as a producer to the Film Advisory Board, we have been receiving several verbal, telephonic and written threats from Englishmen residing in India. Midst these threats and abuses from such quarters we continued with the agitation till an Indian has been appointed for the said post by the Government.

We reproduce below a typical letter from a typical Englishman. His name does not matter. By any name, he still remains an Englishman, the white ruler of India. The gentleman is not in any way connected with the film industry and his audacity, therefore, in threatening us, is all the more presumptuous. We also reproduce our reply to the gentleman, who, on receipt of our letter, thought discretion to be better part of valour. The Editor.

13th August 1941.

Dear Mr. Baburao Patel,

I cannot compliment you on your editorial, nor on the choice remarks added to it on page 9 on the subject of Alexander Shaw, who has, as you know perfectly well, been trying to do a difficult job under considerable difficulties which are not all of official making.

A common world tradition in journalism, even in America where comment is exceptionally free, calls for a limit of "fair comment" and shows leanings towards constructive criticism. Venom such as you have seen fit to employ is not considered to be journalistic good manners, and it is usually taken as a confession of actual incompetence on the part of the journalist both as a writer; since he can barb his darts more effectively without the aid of personal vilification; and, if he be a writer on a technical subject, then also as a technician, since he does not need general abuse to assist him in his pulling the subject to pieces.

The first of your apparent objects, to secure that Alexander Shaw leaves this country according to schedule, would be better served by a reasoned and detailed criticism of at least one of his productions. The second of your objects would be better achieved by your occupying the same space in your paper by a repetition of the slogan: "Please

Coy and charming as ever, Meenaxi, the heart-ache of thousands returns to the screen in "Sangam", a social picture of Navyug.

Government, do give Baburao Patel the job."

Whatever or whoever will you find to write about when Alexander Shaw leaves this country? However hard up you get, I would suggest that you do not treat this as a challenge to try your hand on my (supposedly) humble self. I am not so agreeable as Alexander Shaw.

BABURAO PATEL'S REPLY

14th. August, 1941

My dear Mr.——,

Your letter of the 13th. complaining about my writings about Alexander Shaw is more bitter than the subject matter of the complaint.

Probably, the Englishman in you is excited and you give evidence of it in the words *"I am not so agreeable as Alexander Shaw."* Am I to take that as a threat?

Well, to me threats and compliments, all, come in the day's work but for a man in your responsible position to be so impulsive does sound a bit amusing. The Khadi which you sometimes wear merely seems to have covered the skin and not gone beyond. Do Khadi wearers threaten people? Hasn't Khadi become a symbol of non-violence though its use is primarily intended for the benefit of the village workers?

Your criticism of my writings would have gained more weight in my estimation, had you also not written *"Please Government, do give Baburao Patel the job."*

In writing those words, you do me a grave injustice. I am a journalist and critic and journalism is a career. Do you think, I would leave my present career and take up a post under the Government and lose all individualism? No, I have some common sense still left.

You are entirely wrong in thinking that I am attacking Alexander Shaw personally. It is not so. On the other hand, I think, Shaw himself is a very agreeable person to develop a social contact. If Shaw's name had been Smith, I would have just as well criticised the appointment.

My difference with the Government is on the point of principle.

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On the 14th October, Mr. S. Satyamurthi visited the National Studios Ltd. Mr. Y. A. Fazalbhoy is showing him round. Messrs. Mehboob and N. R. Desai, Production Chief, are walking behind.

While I want the Government to prosecute their war propaganda assiduously to help us win the war, I would like to see them employ Indians for the jobs. If, however, Shaw had brought to India some expert knowledge which was not available in the country before, his appointment could have been condoned.

But after seeing what Shaw has turned out, one must admit that better stuff can be produced in India without Alexander Shaw.

Under the circumstances, where is the earthly necessity, of having a foreign expert? Any Indian film director can turn out the stuff which Shaw has produced and the Government can do it in less expense.

In writing, *"Shaw has been trying to do a difficult job under considerable difficulties which are not all of official making,"* you reveal intimate knowledge of his difficulties. Probably, as a friend he has recited some to you. But you may take it from me that in the production of documentaries for which Shaw was brought, there are no difficulties which cannot be overcome with a little tact. Besides, almost all the studios in Bombay, placed all their resources at Mr. Shaw's disposal and every technical help was given to him. The idea, probably, was to make the best of a bad job.

But after all this, what did Mr. Shaw turn out? "Cavalry Of The Clouds"! Do you frankly think, this picture is worth all the row?

As regards the sermon you have given me on the ethics of journalism, I appreciate the same. Your sermon contains your view point and I don't dispute your privilege to air your opinions. I only hope that you will follow your own ethics when, someday perhaps, you yourself jump into journalism.

You flatter yourself by thinking, in the last para, that your letter hits me hard. Not at all. On the other hand, it amuses me. I don't take challenges, I don't give challenges, nor do I threaten. I just do my work as best as I can. Sometimes I do commit mistakes, but people read me nevertheless, as you have been doing for sometime now. I do not write for my readers' approval. That will be an impossible task. I write for myself—people remember what they like—forget what they don't. And some—several—write back to me as you have done.

If after the above explanation, you wish to be disagreeable, come over to my office, which is only next door to yours and there is plenty of space. We can both remove our coats and be perfectly disagreeable to each other. I will moreover treat you as a guest—being an Indian and Hindu—and may give you a chance to beat me—though I weigh 217 lbs. —proving to you thereby that I am also a good loser. But, this, on condition that we shake hands thereafter.

Rose, relaxing so charmingly, will soon be seen in "Ga rib," a National picture.

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The WESTREX W-800 Sound System possesses many of the outstanding features of WESTERN ELECTRIC'S more expensive sound systems. It brings to the average sized theatre, at low cost, a quality and volume of sound previously limited to larger and more expensive equipments. To the theatre owner whose budget demands a low price but whose experience leads him widely to insist on the highest quality, WESTREX W-800 Sound System is the answer.

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An Englishman With A Conscience

Indians-Exceedingly Proud & Sensitive People

In a letter to the *Times*, London dated the 15th. October, Sir Francis Young-Husband, famous author, diplomat, publicist, politician, for some time Political Agent in Indore, and British Resident in Kashmir (1906—1909) writes :—

"We have blundered badly in India. While we have expressed our intention to free every other country, we have made special reservations about liberating India. And this has caused deepest resentment among Moslems and Hindus alike. Why do we hesitate? Because we fear that if we relax our hold, India will fall to pieces. But why have such fear? Indians are no fools. They have as much political and military sense as the Chinese, the Japanese and the Russians. And they are an exceedingly proud and sensitive people to whom it is galling beyond measure to be treated less liberally than we treat the Egyptians, the Syrians, the Arabs and the Abyssinians. It goes against the grain with Englishman to keep a single human being within the Empire who is not proud to belong to it.

OFFEND AN INDIAN AND—

"To myself personally, who was born in India and have for the last 59 years been closely connected with Indians, it comes as a bitter reproach that we should treat Indians as anything else than most loyal comrades and affectionate friends. Trust an Indian and he will stick to you until death. Offend an Indian and he will raise hell. Surely we are great enough people to stop niggling over this matter and do the big and gracious thing—give them a definite promise that the very year after Armistice, we will leave it to them to decide whether or not they wish to remain within the Empire. A hundred reasons may be given against this. But if there were a thousand, they should step aside by the single consideration; the good name of England. It may "lose" us India, but we shall have gained our own soul, and the soul of England is worth many Indias!"

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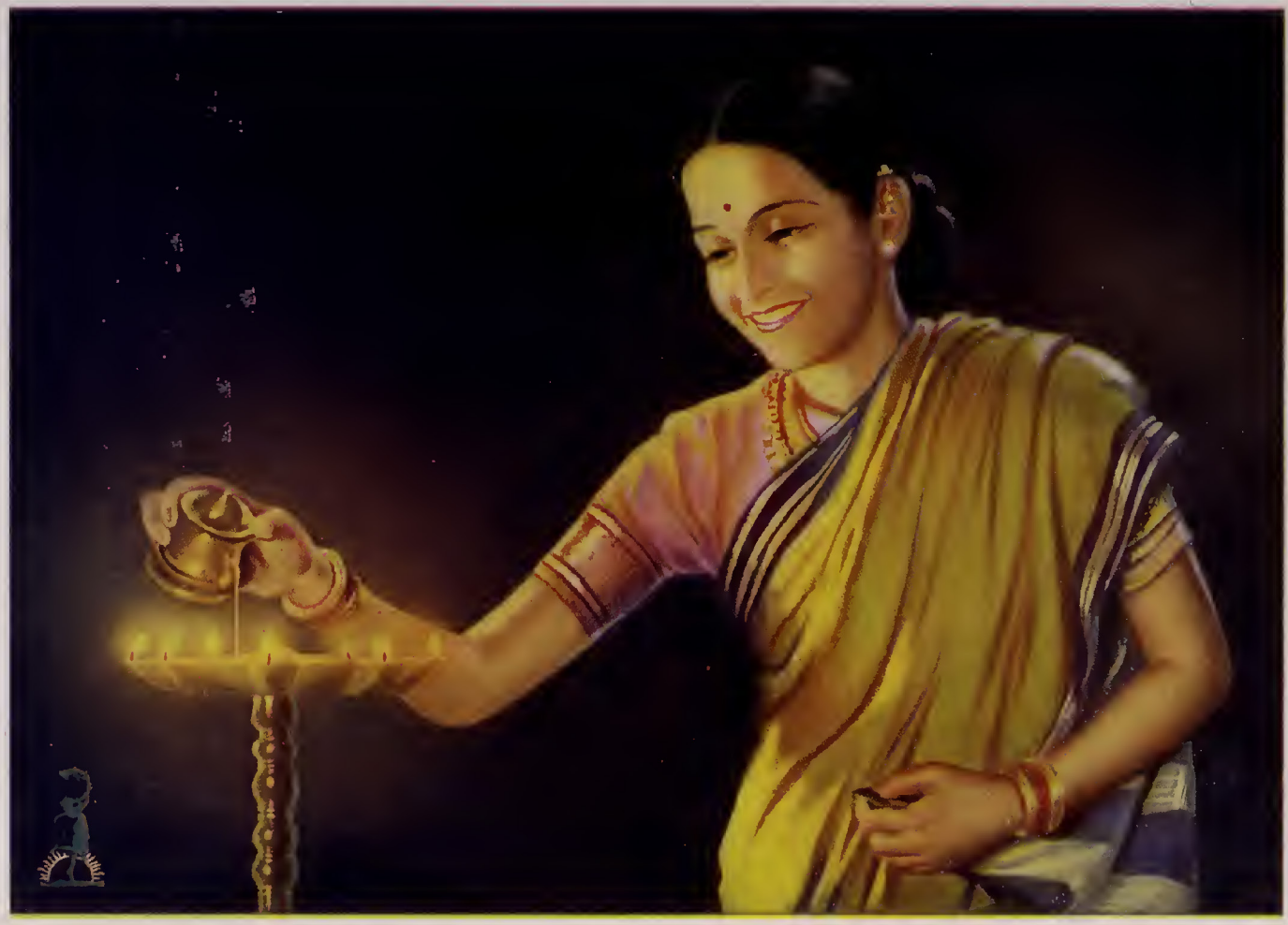

HANSA—

Prabhat have made Art their goddess. Here is Hansa flaming with the spirit of Divali. Hansa's title role in "Sant Sakhu" proved very popular.

Shalimar
Ek Raa
with MUBARAK · K.N.SINGH · GULAB · H.PRAKASH · F
DIALOGUE BY
SALAHUDDIN AHMED
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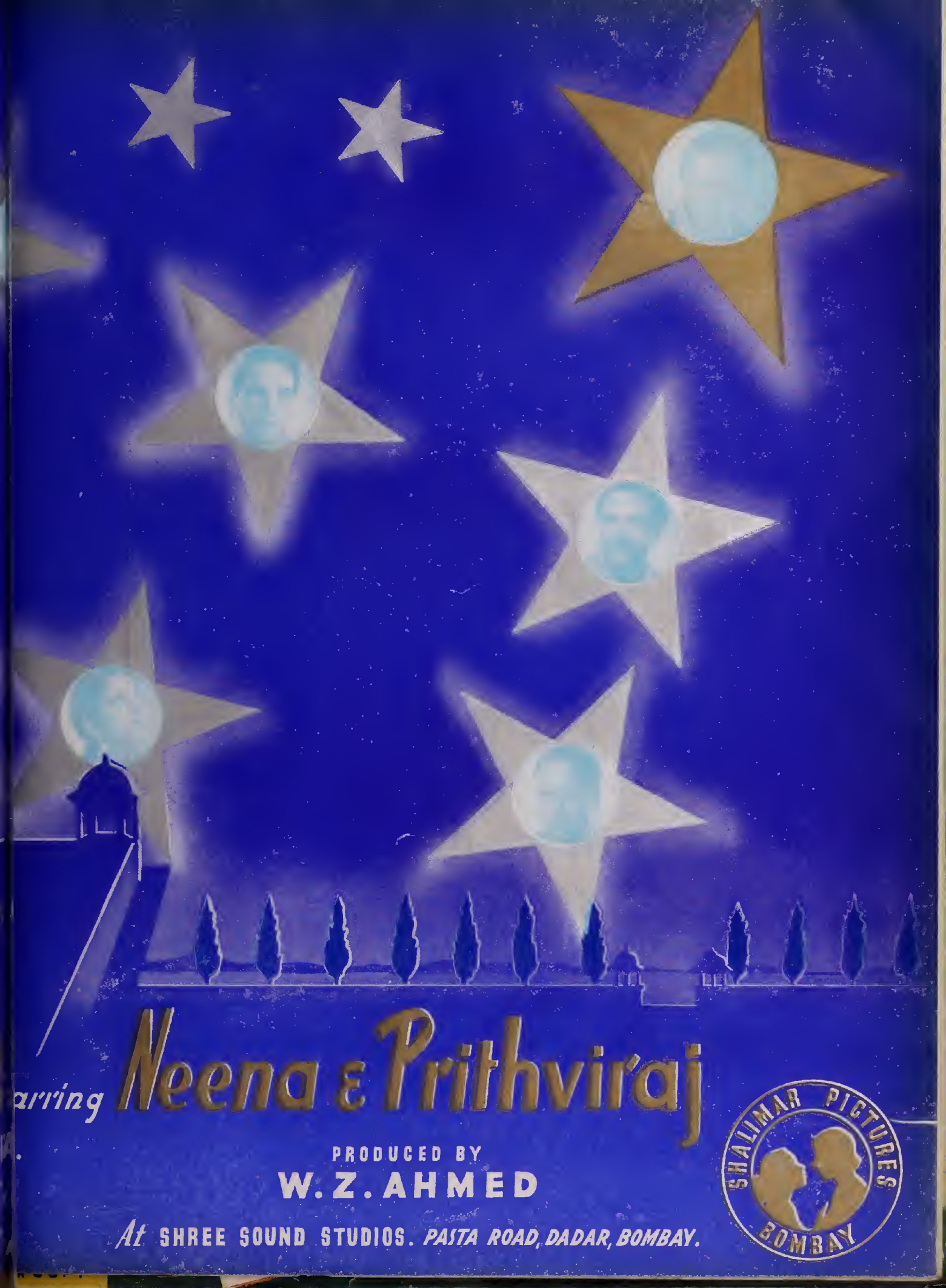
arring Neena & Prithviraj
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VASANTI—

India's one and only Vasanti will come again to the screen in "Beti" a social picture of Ranjit.

WHY SHOULD MAN BE ASHAMED

To stay at his Father-in-Law's
If Man does not consider it
Dishonourable for the Woman to
Stay at her Father-in-Law's ?

ASKED INDIRA OF HER FATHER!

WHAT WOULD YOU FEEL IF YOUR WIFE OR DAUGHTER ASKS YOU THE SAME QUESTION?

It's a Timely Picture - the Welcome Eye-Opener to Westernised Women of India, Married, Engaged or to be Engaged !

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"TRIYACHARITRA"
FROM THE PEN OF THE LATE
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STARRING:
SITARA, JAYRAJ,
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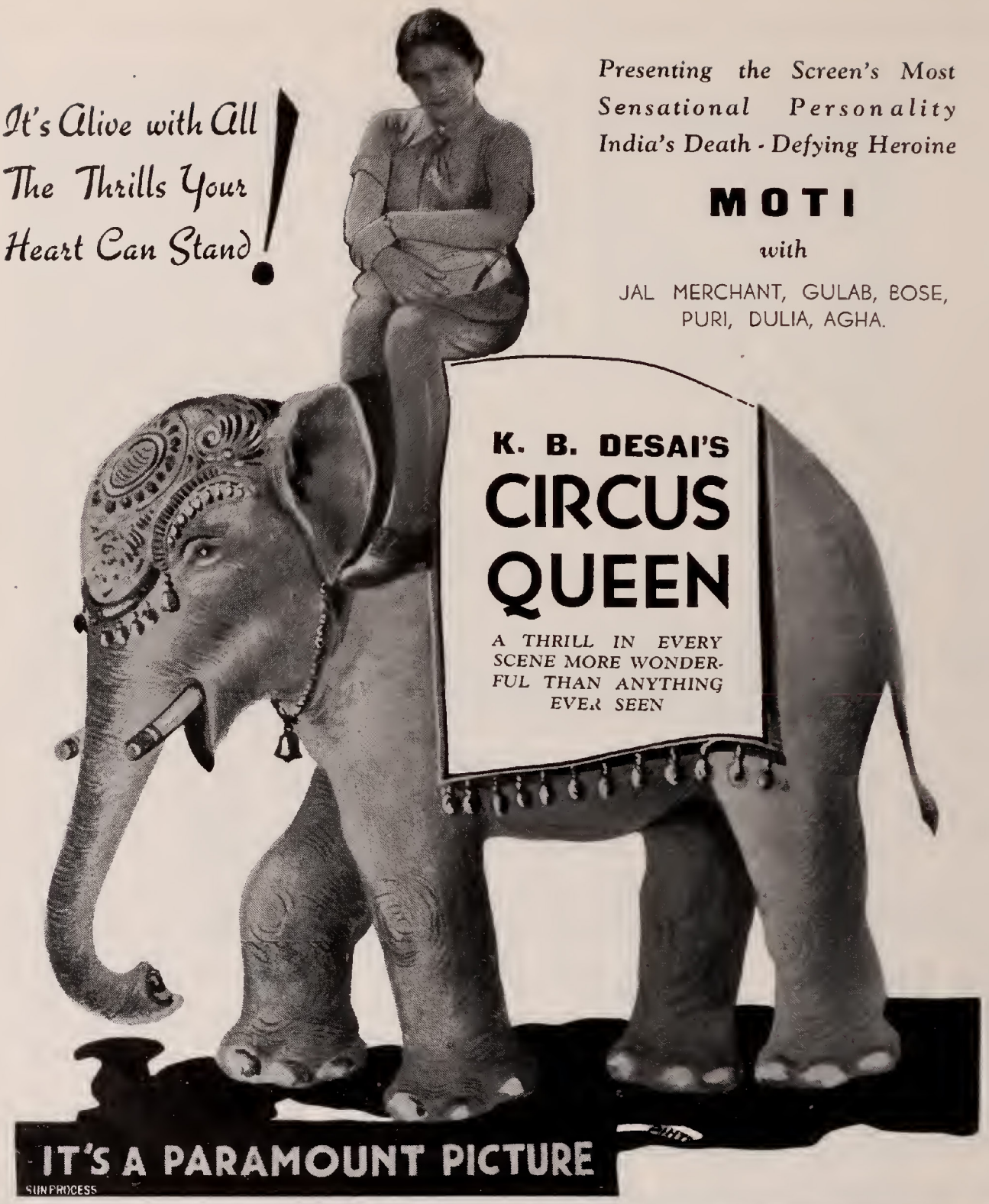
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Directed By: **BALWANT BHATT**

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SHAIKH-CHILLI

WITH A STAR-CAST

Zabak Defends The Students—Hits Bernard Shaw—Strip-teases C.C.I. Beauties—Spies on Bathing Film Actresses—Discovers Spooning Spots—And Fluctuates Star Values.

Somebody is talking through his hat! From a recent issue of a local weekly newsmagazine I have clipped this cutting: *"Slowly but surely, public opinion of the right type is hardening against the behaviour of our students."*

Typical of the times isn't it? Nasty blow to the solar plexus distinctly in line with "democratic" principles! Just imagine this columnist having the temerity to say: *"Is this the class from which India of tomorrow is to draw upon for leaders and workers? If it is, then farewell to dignity, fairplay and public life."*

Now this is something really very offensive and highly injurious to the student world of India, who time after time and occasion ofter occasion have given us ample proof of their determination to be just and free citizens of the world.

INSULTING REMARKS

In defence of Indian youth and for the sake of that same "Fairplay" of which he is so much a stickler, I feel, I cannot allow this statement to go unchallenged. It may be true that his remarks are to a certain extent justified in regard to the incident he is criticising, but to make a sweeping statement and involve the whole student body for something which a handful of rowdies did to Writer P. K. Atre—at Poona, is not only illogical but clearly indicates a mind not fully conversant with the spirit of modern Indian youth.

His remarks are worthy of some very trenchant criticism, specially so when he has seen it fit to censure and condemn a body of youth, who have always been in the front ranks in India's fight for liberty and self-respect. Moreover, I feel that of all persons a newspaperman should be the last to take up his pen to damn the Indian youth when almost every day we read reports of students being assaulted and molested by people out to damp the spirit of our youth.

HISTORIC PROTEST IN BOMBAY

Only recently in Bombay, the students gave us a heartening demonstration of the new spirit of nationalism and unity that is being born in India. The great protest which they launched against the invitation extended to Sir Maurice Gwyer to deliver the Convocation Address is something that cannot be forgotten in a hurry. In fact, I would go so far as to say that they gave us, elders, some very indigestible food for thought. In which the words that gave us a stomach ache were: "Dignity", "Fairplay" and "Public life."

The way they took the blows delivered by the police and the resoluteness with which they refused to be brow beaten must have made the heart of every self respecting man and woman tingle with admiration. They showed us with their stolidity and their patience for suffering (and mind you there were girls, too,) how true and strong the India of tomorrow will be. Each cane delivered....each cane received. Every blow felt and every blow given, sounded and resounded throughout India and the echo must have given Whitehall a shock, as, in that echo could be heard the determination of the Indian youth to stand and die for truth and right.

LATHI CHARGES

And this has definitely not been the only instance when Indian students have been brutally assaulted by the police and persecuted by University authorities. I could give you here instance after instance when students have been beaten, attacked and imprisoned when they have stood up for their rights. But of what use will it be when the whole world knows this fact. The sorry tale has happened countless times in India. Whenever Indian students have protested or revolted against something detrimental to the self respect and the honour of their country, the police have always been called in to restore "order". And in the restoring of "order" lathis, canes and rifle butts have always been used for the settling of arguments.

Tell me of any University in India where students have not been lathi-

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CIRCO PRODUCTIONS

3 CIRCO MASTER PRODUCTIONS IN MAKING

APNA GHAR (HINDI & MARATHI)
Starring
SHANTA APTE ★ CHANDRA MOHAN & JAGDISH
Directed by DEVKI BOSE

NAI DUNYA (IN HINDI)
Starring
SHOBHNA ★ MAZHAR & JAIRAJ
Directed by A.R. KARDAR

MAHATMA VIDUR (HINDI & MARATHI)
Starring
VISHNUPANT PAGNIS & DURGABAI KHOTE
Directors
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2 CIRCO SPECIALS READY FOR RELEASE

SWAMI Directed by A.R. KARDAR
TULSI Directed by GUNJAL

H.P.MITRA

Jairaj seems to be at it with Snehaprabha in "The Toy" a picture of Amar Pictures.

charged? And then tell me of any other country in the world where students are so roughly handled and so cruelly beaten? You will find both these questions very hard to answer. To be candid there is no answer at all. Why then does this columnist go out of his way to damn the entire youth of a nation when that same youth has given to us some of the most glorious pages of modern Indian history?

HITLERIAN METHODS

So long as youth strives for decency and self respect nobody has the right to apply petty restrictions in a country long misused by overrule. It is the affair of the individual to define between right and wrong.

Nobody gives our youth a decent hearing. Specially, in this hapless country of mine, modern youth is not given any credit for restraint or better feelings. The authorities feel that students must be warned, watched and spied upon before they'll keep good. Frankly, isn't there something Hitlerian about this?

We've had more than enough about dictators, including moral dictators. So let's stop all this crabbing of Indian youth. Let the buds blossom. Let youth live its life. Let us not break their spirit....for in that spirit I can see the future glory of India!

TYPICALLY SHAVIAN

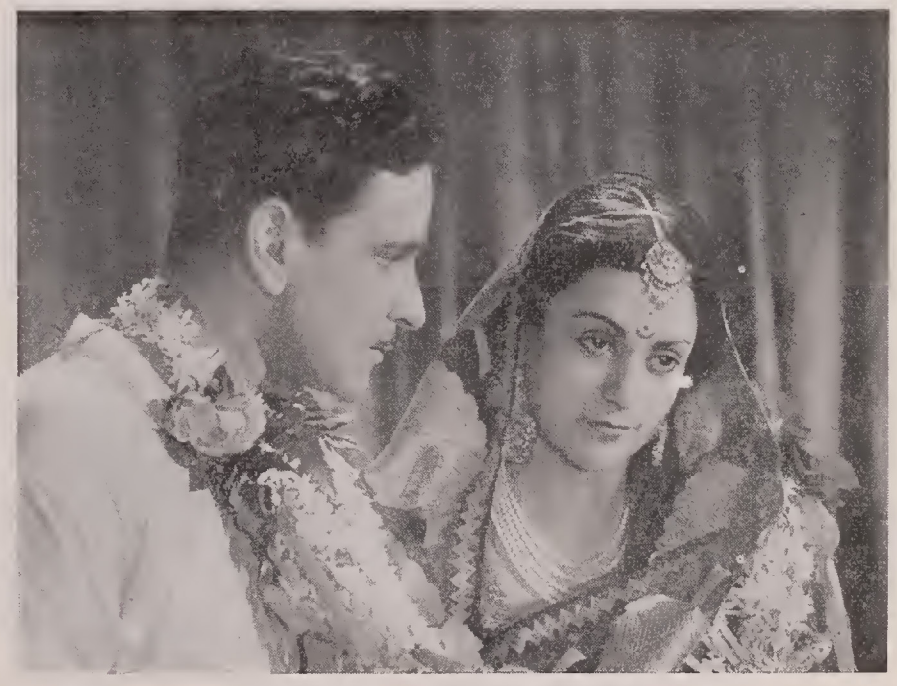
Of all the stable refuse that has been written about India I think the following paragraph by Bernard Shaw is the most putrid:

"The Indian people must be prepared for startling curtailments of their personal liberties under Dominion Home Rule. In Eire five military officers can take any Irish citizen and have him shot by court martial, and any police chief can enter a house and seize the furniture unless the occupier can prove he has not stolen it—that is, prove a negative. Such things were impossible under British rule."

However, Bernard Shaw does not know that in India today, instead of furniture, any person can be arrested under the Defence of India Rules and not given a chance to prove even a negative. Such things, I'm sure are unheard of under any rule.

MORE BALONEY

And while on the subject of Bernard Shaw, here is a paragraph from a letter he wrote to the London "Daily Herald": "England has held her hand very hard. No other country in the world would have accepted the situation. Mr. de Valera is asking Mr. Churchill to imperil his 40 million people for the sake of the mere paper neutrality of four million hostile Irishmen. Mr. de Valera wants to make Ireland another Switzerland, but it can't be done. He says that those ports belong to Eire, but the day is gone when any race of people can call



Prithviraj and Naseem make a rare team in "Ujala", a Taj Mahal picture.

Awaiting Release!

PRAKASH'S
Coming Memorable Event-

BHARAT MILAP
(HINDI)

BHARAT BHET
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A Page from Ramayana,
the greatest epic of our religion
and culture !

A Picturesque Story Of
The Immortal Brotherly Love of
Shree Ramchandra and Bharat.

A SCREEN PLAY OF IMMENSE VALUE !

Another Creditable Achievement Of **PRAKASH !**

A Cine-History in making !!

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- **Amir Karnataki**

and
a host of others.

Director:
VIJAY BHATT

CHIEF AGENTS:
THE EVERGREEN PICTURES,
BOMBAY.

land its own. These ports belong to Europe, to civilisation...."

AND THE YANKEES REPLY

Here is the crushing retort given by the American *Saturday Evening Post* in an editorial: "If four million Irishmen have no rights that forty million Englishmen are bound to respect, what rights have forty million Englishmen that eighty million Germans are bound to respect? If the day is gone when people may call their land their own, what is England defending and what is the war about? Thirdly, if this is liberal ethic and liberal thinking, then liberalism of this cult, as we have suspected before, is morally and intellectually bankrupt."

No further comments required from me, with India's 400 millions waiting for freedom.

In 'Jhoola", the new social picture of Bombay Talkies, Leela Chitnis returns to her rightful place.

THE RE-CREATION CLUB

Now back to the Chit-Chat Club of India and more specimens from that museum of oddities, where shameless snobbery drinks, dines and dances under the shadow of the bat, balls and bails.

Before I present you for inspection this month's exhibits, let me tell you something about the peculiarity of this establishment, so that you may the better understand why so queer and conglomerate a collection of Bombay's society bugs gather there.

According to its registration certificate the establishment is supposed to be a club for recreation purposes. If it has digressed into an asylum for re-creation pursuits it is no fault of the certificate. And if the walls are not padded it is no fault of the members, as I believe they ran short of princes to finance this all-important fixture. Anyhow, the necessity is not much felt as most people there are of the fat head quality and run very little chances of damaging their occipita.

ITS UNIQUE QUALITIES

It is not easy to become a member of this outfit as one has got to be something out of the ordinary to join the happy fold, which is almost a family affair like any present day Parsi journal. If you happen to have a wife or any other temporary or permanent female fixture she is accepted with open arms and you are presented with a chota peg. If you happen to be a member of His Majesty's Fighting Forces, whether you actually fight or not, you are eligible for temporary membership and can show a clean pair of heels when the bill collector calls for the settlement of outstandings....that stand out too damn vividly for the safety of your shore allowance.

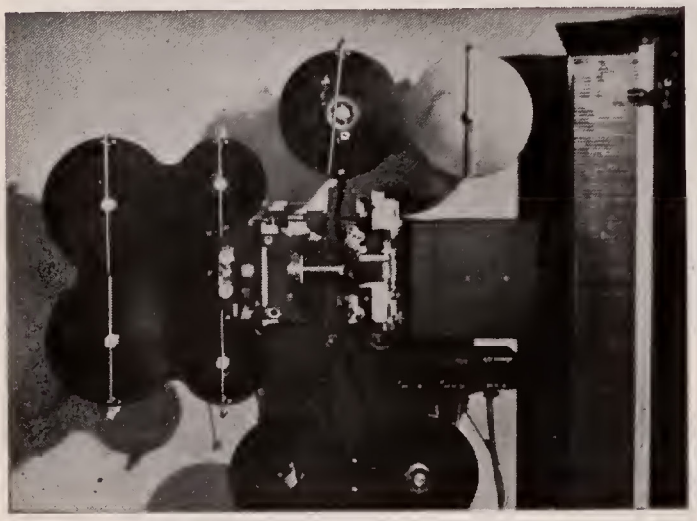
In this happy gathering a virgin is strictly a drink composed of vermouth and gin, and a pansy not always a flower. The sportsmen are of the tally-ho type and the foxes generally perfumed. The waiters look like naval officers and the naval guys return the compliment with more realism. There is a bar barred

The girl: "Come, Prince, pad the walls for us"
The Prince: "Oh, the same old cat"

THIS WONDER MACHINE——

FOR THE FIRST TIME IN INDIA—

BRINGS EDUCATIONAL AND SHORT FILMS WITHIN THE VISION OF REALIZATION



This is the Unique Bell & Howell Reducing and Enlarging Printer which reduces and prints a 16 m.m. film from a 35 m.m. film, enlarges and prints a 35 m.m. film from a 16 m.m. film and also makes a contact print from a 16 m.m. to 16 m.m. film.

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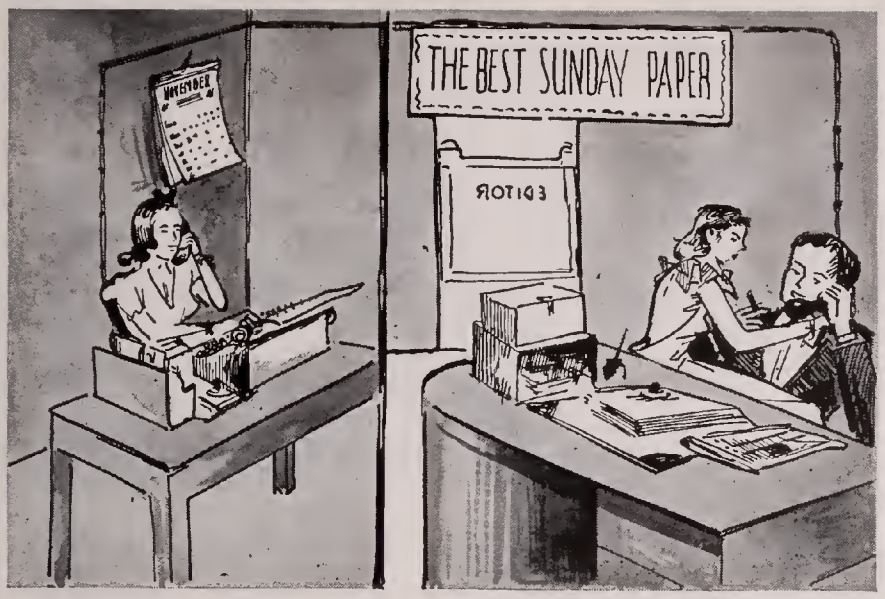


Editor Badmilton: "Hullo, Miss Bu hwrinkle, I can give you a job in my office."
Miss Bushwrinkle: "Where is the job? In your lap? Tell me another, old boy. I know you."

to women to ensure members concentrating on their drinks. There are a couple of slot machines for the mentally active and a swimming pool for pooling resources. Such in brief is this club....a unique establishment for unique people.

BLACK AND WHITE

Then there is the pair known as Black and White. The "Black" being some sort of diplomat and the "White" a sort of female cockney. Both of them prefer the turf to the lounge and take full advantage of the dimmed lighting. The White's hobby is trying for the Jack-pot and the Black's just potting. It is believed that Mr. Black gives her plenty dates liberally mixed with Black and White Scotch, Black and White cigarettes and other black into white mixes.

No divorce pending here, Mr. White being on active service and ignorance being bliss.

MRS. MARINE DRIVE

Next on the list is Mrs. Marine Drive. She is in a category by herself as she is of the opinion that a squash marker can make a good marksman. The lawyer-husband, however, thinks otherwise and feels that the marker should make a good target from a range of two feet.

NO THORNS HERE

In the swimming pool, and usually found in the mornings is a prominent film actress, mother of three, who believes in exercise being good for the figure and a one-piece swim suit the best to reveal it. Her favourite sport is diving in deep water and avoiding hot. At the moment she is swimming in shallow water with an invitation to go off the deep end from a stock broker.

WHO AND WHY?

Flash! Who is the diminutive film actress with one film journalist, two producers, one cameraman and one actor to her cred t, who requires one director, one sound recordist and a setting man to complete a full studio for her vanity bag.

HOPING IT'S O.K. NOW

I sincerely hope that the film actress who had quite a trying time at Juhu the other day has completely recovered from the wear and tear of the expedition.

MIRACLE FOOD

In olden days, the editorial page was meant for editorials. Now film write-ups take precedence.

Ah! Taj, what miracles are wrought with thy food!

MOONSHINE IDEAS!

You can take your secretary to the Chit Chat Club, but you cannot always make her take a round of the stands by moonlight.

A SUGGESTION

Why doesn't the Printer, Publisher

Burra Sahib: "Ayah! Did you see my match box?"

THRILLS — YOU NEVER SAW BEFORE

NOW COME ON THE SCREEN TO CHILL YOUR IMAGINATION

SOUND PICTURES CIRCUIT
presents

Vana-Mohini

INDIA'S FIRST JUNGLE PICTURE IN TAMIL

Starring : **M. K. RADHA**

MISS TAVAMANI — Mr. COCO — Mr. AMBI
AND CHUNDRU — THE ELEPHANT

Directed By :
Mr. B H A G V A N

Produced At:
PRAGJYOTI STUDIOS

For Territorial Rights Apply to

Sound Pictures Circuit
2/163, Mount Rd., MADRAS

and "Editor" of a Bombay weekly join the Chit Chat Club and give up phoning other people's secretaries. I'm sure he would gather the harvest quicker.

TOUGH LUCK!

A thousand sympathies to the people who went to see "The Birth of a Baby" and didn't see what they went to see.

WHY NOT?

Why don't the Ladies of the War Funds Committee arrange an archery exhibition? I'm sure such a novelty would be quite attractive for stimulating the war effort—or wouldn't it?

NEW RESORTS

Apollo Bunder hotels are now becoming fashionable resorts for our film actresses. Breakfast, beds and producers are always available to suit occasions. Even drivers with beards are catered for and assured a night's repose.

FLUCTUATING STARS

In a popular photographer's shop in the City there are two life-size portraits of a one-time famous screen actress. It appears now that the princeling who ordered them feels that they are not worth the price as the star herself has lowered the rates.

Am I now to understand that film stars like Hessian are liable to fluctuation, or is it that like second hand cars they depreciate in value with over-use?

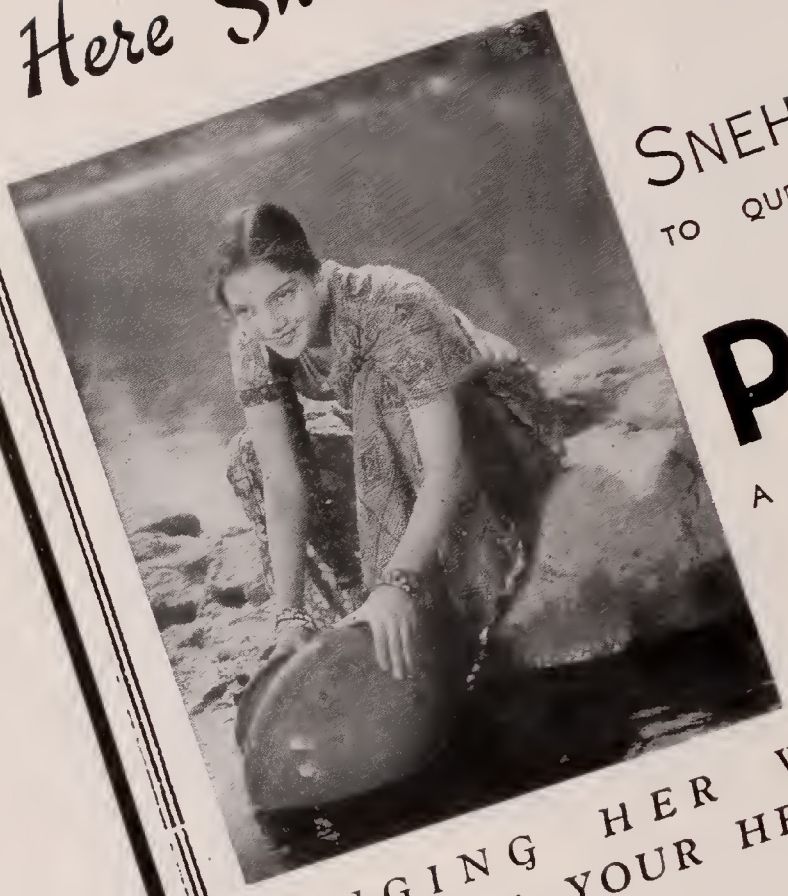
The Swimming Pool at the Chit Chat Club with a film actress in one piece swim suit and a gallery of binoculars.

WAR ECONOMY

War seems to have taught some of our film stars some economy. At least one of them is reported to have evolved a marvellous all-hour technique of living on others. For breakfast she invites herself to a college boy's home on way to the studio—the boy is thrilled. The lunch is taken in an air-conditioned laboratory with a technician—the technician's machinery is thus oiled. Pictures are seen with a pansy film journalist—the guy gets emotional relief. Dinner and drinks are supplied by an half-expectant director who lives in hopes of "Someday". The bed is paid for by a young amateur producer at different hotels every night in Apollo Bunder—and they suspect he gets the best of it.

But no, there is another—the husband who stays with his parents happy in the thought that his wife takes pleasure by proxy and spares him the trouble. I wonder, how the milkman is paid.

Here She Comes!



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'Filmindia' Is Different' Says Rose

From Private Secretary To Film Star

Rose Beats The Governor Of C. P.

By Hyacinth.

The film language is one of superlatives, where stupendous, colossal and divine are the commonest of words.

Nevertheless I cannot use any of these exaggerated expressions to describe Rose. She is not smoulderingly exotic or utterly sugary sweet. She is just plain nice, and when I say it I mean it as a compliment. She is the sort of girl who would be equally at home in a college classroom as in a film studio.

She does not carry her film poses into her private life. She proved this by not keeping me waiting for our interview as most celebrities would.

Rose is very 'chic'. When I saw her she had just returned from Juhu and was dressed in green slacks. She looked very young and fresh and has a lovely creamy skin which she never powders. She uses only lipstick and with her vermillion lips and glossy black hair she looks slightly Spanish.

She says that she usually avoids interviews with magazines because they usually ask her such ridiculously silly questions. "filmindia" she says "is different. It is a magazine which is not afraid to be frank and which states its views in an intelligent way."

She was given every conceivable sort of toy.

Now we'll stop our gentle trumpet blowing and I'll tell you about Rose's early life.

MARRIED AND DIVORCED

Rose is a Jewess. She is an only child and was born in Calcutta. As an only child she was spoilt. She was given every conceivable sort of toy by her doting parents. She was a clever child and passed her Senior Cambridge exam. at fifteen. Her father Mr. Musleah was private secretary to the Consul at Costa Rica, Sir B. B. Bannerjee who was the son-in-law of the Maharaja Jatindra Mohan Tagore.

Rose when she left school wanted to become a doctor but she was not a very strong child and her wealthy parents persuaded her to give up the idea.

Anyway, she eventually became a private secretary like her father and as if this wasn't enough she also taught ballroom dancing after work.

Then Rose got married at the early age of sixteen, and became Mrs. Ezra, but she is just plain Miss. Musleah now because in her religion a woman takes back her maiden name after divorce.

SHE JOINS THE STAGE

Rose enjoyed the placid life of a married woman and had two children but she was still hardly more than a girl and eager for excitement. So when some of her friends suggested that she try acting because she was attractive and had a natural flair for acting, she was only too pleased to try. So Rose joined the stage and became a very unimportant actress but she worked hard and worked her way up. On the stage she gleaned a great deal of experience under Agha Hasher, the famous poet and writer.

Miss Rose whose new picture "Kasauti" is now running at the Pathe.

In these days the language difficulty was a great problem for Rose. All her life she had spoken English and in school she had been taught only English and French, so she had to learn a completely new language and learn it pretty well. Rose says "It doesn't matter so very much when a film actress has a poor command of the language because she can't see nor hear the audience reaction, but a stage actress is often booed and hissed at if her grammar is faulty."

Anyway when Rose felt that her stage work had given her acting the necessary polish, she went to the late J. F. Madan with a letter of introduction from the owner of Tollywood Studios, and she starred in "Pati Bhakti" and other films for him.

Then the wander lust possessed her and she came to Bombay in 1935 where she joined Imperial's first and signed a two-year contract with them.

Now Rose is free-lancing and likes it better this way because she can make a film just when the spirit moves her and she has a variety of players with whom to act.

Rose's career has not been an easy one. She did not become a star over-night. She worked her way up the hard way.

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HER FUTURE DRESS SHOP

She loves her work but is not foolish enough to believe she will always be a famous star. She knows that after several years, stars lose their popularity and give place to newer stars. Rose is still very young and the day when she will have to leave the films is far ahead, but she has planned already what she will do with the rest of her life. She has always longed to own a dress shop and sell fashionable clothes for Indian ladies. Rose says "When I open my dress shop I will have mannequin shows at the exclusive hotels like Pompadour has—only much better. I'm crazy about clothes and I think the Indian sari is the most beautiful of all dresses. Look at these earrings I'm wearing. You won't find copies of them anywhere in Bombay because I have them made specially for me. These I've got on are made of buttons fastened to clips. I ransack the shops in Bombay in order to find original articles of clothing and quaint jewellery."

HER AMAZON DAUGHTER

"Tell me about your children Miss Musleah" I asked next, and Rose said "Perhaps I should warn you that once you get me on to that subject you won't find it easy to stop me. My children are more like sisters to me. Indeed my eldest girl Marjorie is as tall as I am. We tease her by calling her 'our Amazon' because she is so tall and sturdy. She wants to be an artist and interior decorator when she's grown up and my younger girl Cynthia who is eleven wants to be a lawyer. I have taught them how to dance and they dance better than many of the so-called ballroom dancing experts in Bombay. When I come home from work in the evenings I turn on my radiogram and I dance with my daughters. I'm never too tired to dance because I find dancing a relaxation. Even though this sounds like bragging I must tell you that both my children are exceedingly bright at their lessons and have very artistic temperaments."

....She was embarrassed by the crowds of young men who flocked round to see what a film star looked like in a bathing costume.

Mr. Mahomed Ehsan, Mg. Director, Taj Mahal Pictures, Ltd.

At this point our interview was interrupted by Rose's butler who brought in a tray of deliciously cool drinks and this reminded me to ask Rose if she was domesticated.

"Domesticated?" She hooted, "Why I loathe housework. Mind you, I like staying at home in preference to gadding about but I certainly don't like house-keeping."

"Then what else do you do at home besides dancing with your daughters" I asked. "I lie in bed and read books by my favourite author Somerset Maugham." she replied. "Look in my book-case and you'll see my large collection of his books."

"Don't you have any hobbies?"

"Well", Rose replied, "I don't know if you'd call it a hobby exactly, but I collect various kinds of perfumes. There in that book case you'll see my collection. I use a new perfume for each of my many moods. "Oh, so you're a moody person" I said. "Well," said Rose "if I say I'm moody, you'll think I'm claiming to be temperamental because great actresses are supposed to be temperamental."

FELL OFF HER BIKE

Of course I assured her that she was an important enough young lady to throw fits of temperament whenever she wanted. Actually, once Rose is at home she forgets to be a star and becomes just a simple young girl. She is not fond of violent exercise but she did try cycling once, only she fell off her bike and her daughters laughed so much at her, she thought she'd better give it up in case they lost all respect for their mother.

She also tried swimming at the Cricket Club but she was embarrassed by the crowds of young men who flocked round to see what a film star looked like in a bathing costume.

She is always being besieged by her college boy fans. When she is out in public she is often recognised by them, but instead of calling out to her by her name they call out the names of all the films she has acted in.

She thinks this is quaint.

"Once" she says "I was making a film in Benares and I was supposed to be a sweeper woman. We were on the river banks and nearby was a large impressive looking building. The director asked me, in this particular scene that I was, to sweep the steps of the building. The cameras were working and I was busily sweeping the steps when I heard loud derisive laughter above me and male voices told me just where to sweep. To my horror I discovered that I was sweeping the steps of a boy's college, but somehow I got through the scene. If you've ever acted as a sweeper woman with an audience of convulsed college boys shrieking at you, you'll know how I felt."

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BEAT THE GOVERNOR OF C.P.

Last year a number of celebrities were asked to appear at a War Fund function at Nagpur. Rose was one of those asked to appear. When she arrived at Nagpur Station she was mobbed by college boys who had come to get a glimpse of her as she really was. Rose says "They looked at me with wonder in their eyes because I was simply dressed and because I chatted to them as though they were old friends of mine. I think they expected me to arrive wrapped up in cellophane and accompanied by a retinue of liveried servants.

"Anyway, that night the hall was packed and the Governor of the C.P. who presided said "They are quite used to the sight of me; it's you they have come to see Miss Musleah."

Rose was the centre of attention and was feted by everyone.

Rose next told me more about her work. She says that she likes to play simple country girl roles best and she feels that her part in "It's True" has been her best role to date. Unfortunately she has been typed in college girl and sophisticated roles but she's going to break away soon and do simple girl roles.

LIKES MOTILAL AND PRITHVIRAJ

Her new film which she has just finished is "Garib" and in it she plays the part of a rich girl.

I think they expected me to arrive wrapped up in cellophane.

She likes acting best with Motilal and Prithviraj, because they are excellent actors and the nicest of people to work with.

She dislikes actors who show off because they are thinking of themselves only as big stars and not as artistes.

Altogether she dislikes men who are superficial.

In Calcutta she met Merle Oberon at tennis parties, but did not dream then, that Merle was going to achieve stardom abroad or that she herself was going to achieve stardom in India. She is very modest about her achievements, is Rose, and I had to almost bully her into telling me about herself. She would have talked about her children all the time if I had let her because she is really devoted to them. Looking at her it is hard to imagine she is the mother of such big girls because she is hardly more than a girl herself.

I asked her if she has planned to marry again but she says she has no matrimonial plans for herself because she is too busy working hard for her children and planning for them. So, all you poor fools, who sent Rose letters proposing marriage remember that for the present at any rate, Rose's theme song is "My heart belongs to my babies."

Seems to be a pretty crowded situation from "Darshan" a Prakash social picture now running at Lamington Talkies, Bombay.

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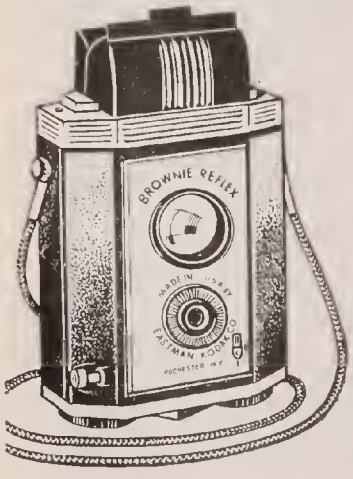

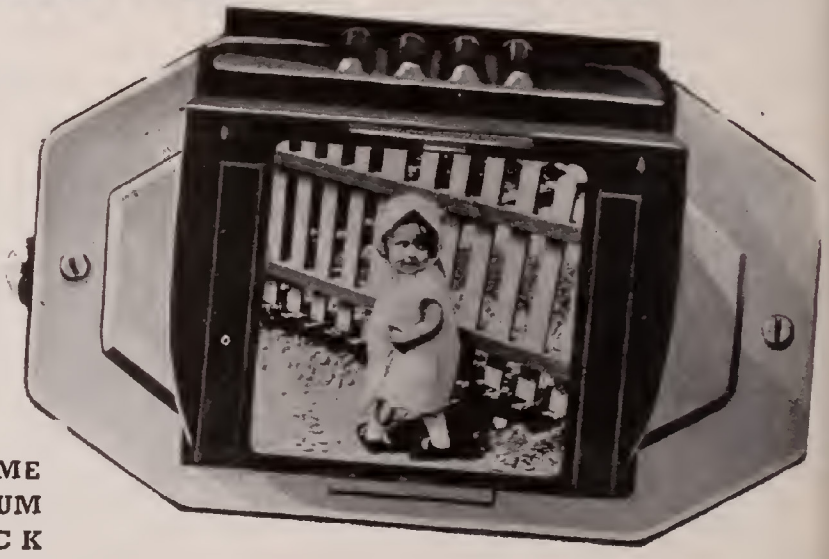

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Hot Dogs

A man's biggest mistake is to suppose grass widows are green.

* * *

It's funny, but the girl who burns her candle at both ends is usually in the dark half the time.

* * *

Many a man has burned his fingers trying to grab the toast of the town.

* * *

"Now that your family are all out —and we are alone—what shall I do?"

"Why, Dan, you silly fool."

"Thanks, Sally, for the tip off. I will."

* * *

Actress : "I'm afraid I don't care for your intentions. I find them trying."

Director : "You can't blame a fellow for trying. Can you?"

* * *

"How did you find the ladies at the dance?"

"Opened the door marked 'Ladies', and there they were."

* * *

"What's the difference between a girl and a hinge?"

"A girl squeaks when she's oiled."

* * *

"He went to the movies with me last night."

"Have a happy ending?"

"Yes, he kissed me goodnight."

* * *

She—All my life I've been saving my kisses for a man like you.

He—Baby, prepare to lose the savings of a lifetime.

She : "I am afraid to go into that dark room."

He : "But dearest, I'm with you.'

She : "That's exactly the trouble."

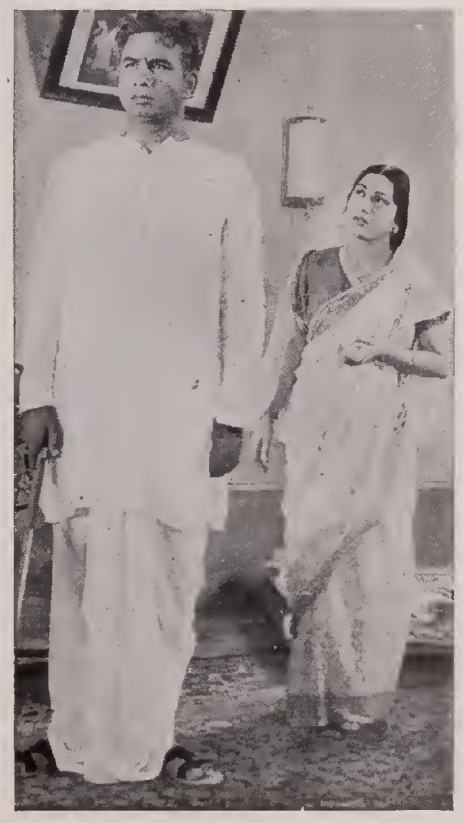
* * *

People who paint the town red usually have a brush with the cops.

* * *

Teacher : "Seventeen comes after sixteen. What comes after seventeen?"

Tommy : "Sex."



Jagdish Sethi and Shanta Hubliker team together for the first time in "Ghar-Ki-Laj".

Many a man is in the pen for being too handy with the pen.

* * *

"Would you say liquor is the only thing that turns a man's head?"

"Have you forgotten women's legs?"

* * *

"Baby, what would you do if I held you in my arms and kissed you?"

"Yell for father!"

"Heavens ! I thought your father was in China."

"He is !"

* * *

Old Maid : "That kiss was so wonderful, I must have been dreaming it. Pinch me quick."

Gigolo : "Just as you say, madam. But the pinch will cost you five shillings extra.

* * *

Women are poor losers—they have to fight to lose a pound.

* * *

"I am going to love you until the cows come home."

"Okay, fresh guy. But in the meanwhile, you don't have to pet the calves."

* * *

Waitress : "I have fried liver, boiled tongue, stewed kidneys and pig's feet."

Diner : "Don't tell me your ailments, sister. I came in for a chicken dinner."

* * *

It's funny but the man who dies in harness has never horsed around.

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The last thing a marriage bond seems to bear, is interest.

* * *

Kisses may be the language of love, but money still does the talking.

* * *

Girl : "Honey boy, when you kissed me last night I was lost."

Boy : "That's the reason I found you tonight."

* * *

The only bright spots in some men's lives are on the seats of their pants.

* * *

In Hollywood, it's always the half-baked girl who is undone.

* * *

A burglar, finding a lady in her bath, covered her with his revolver.

* * *

It's funny but the one thing that blinds a girl to her conscience, is a complete absence of light.

* * *

Sometimes a girl who's on the shelf finds herself in a lot of jams.

* * *

"What would you call a man who's been lucky at love?"

"A bachelor."

* * *

"What would you think of me if I blew you a kiss?"

"I'd think you were the laziest man in the world."

* * *

There's a special automobile that's been designed for playboys. It develops a miss in the engine only when there is one in the car.

* * *

A bigamist is a fellow who makes a terrible mistake, then makes another without correcting the first one.

* * *

It's okay to bury your past if you don't bury your future with it.

* * *

In most divorces, the third party is Old Father Time.

We have natural blondes, peroxide blondes, platinum blondes, etc.,—and now comes "Suicide Blondes", the kind that dye by their own hands.

* * *

"Mary has many hidden virtues."

"Tsk, tsk! She should change her dress-maker."

* * *

The girl who does everything under the sun gets her hide tanned.

* * *

Banker : "You can't walk out on me like this. Can't we get together tonight and exchange notes?"

Film Star : "I'll say! You bring your bank-notes and I'll bring your love notes.

* * *

"What makes you think he's Scotch?"

"Well, didn't you see him count his fingers after he shook hands with us?"

* * *

"Why do they call ships 'She'?"

Why, because sailors think they can handle them."

"So you think it's possibls to transmit germs by kissing?"

"I'll say! I stole my friend's husband by that method, and lost him to another blonde the same way."

* * *

Some girls are in love with the man in the moon, but most cuties prefer the mooin' in the man.

* * *

Pansy had a little lamb,

Now, listen, folks, don't laugh

Why should we look at

Pansy's lamb

When we can see her calf?

* * *

Film Actress : "I've a big following."

Reducing Expert : "Don't worry. I'll make it smaller."

* * *

Gals consider themselves big potatoes when they have lots of eyes on them.

1st Girl: "What's a military objective, Tehmina?"
2nd Girl: "Just walk past those soldiers. You'll find out."

★ Pictures in Making

RANJIT FILM CO., (Bombay)

"Dhandora", a social comedy featuring Charlie and Shamim. Director: Charlie.

"Beti", a social melodrama, featuring Khursheed, Vasanti and E. Billimoria, Director: Jayant Desai.

"Mehman", a social comedy, featuring Madhuri, Shamim and Rama Shukul. Director: Chaturbhuj Doshi.

"Dhiraj", a social story, featuring Snehaprabha, Ishwarlal and Khatoon. Director: Chaturbhuj Doshi.

PANCHOLI ART PRODUCTIONS (Lahore)

"Khan-Daan", a social story written by Syed Imtiaz Ali Taj. Director: Shaukat Hussein.

"Punji", a social theme in planning now. Director: Moti B. Gidwani.

PRABHAT FILM CO., (Poona)

"Kalidas", a biographical story in planning now. Directors: Damle, Fatehlal and Raja Nene.

BOMBAY TALKIES (Bombay)

"Jhoola", a social story featuring Leela Chitnis and Ashok Kumar. Director: S. Mukherjee.

NATIONAL STUDIOS (Bombay)

"Nirdosh", in Hindi and Marathi, a social story featuring Nalini Jaywant and Mukesh. Director: Virendra Desai.

"Roti", a social melodrama, featuring Chandramohan, Sheikh Mukhtar and Sitara. Director: Mehboob.

"Garib", a social story featuring Rose and Surendra. Director: Ramchandra Thakur

"Vijay", a social story featuring Durga Khote, Yeshodhara Katju and Krishna Kant. Director: Mohan Sinha.

"Sant Raidas", a socio-religious subject featuring Shahu Modak and Hansa Wadkar. Directors: Lalitchandra and Chimankant.

"Lalaji", a social comedy in Hindi featuring Yashodhara Katju. Directors: Lalitchandra and Chimankant.

PRAKASH PICTURES, (Bombay)

"Bharat Milap", a mythological costume picture featuring Shobhana Samarth, Shahu Modak and Chandrakant. Director: Vijoy Bhatt.

SHALIMAR PICTURES (Bombay)

"Ek Raat", a dynamic social story featuring Neena, Prithviraj and Mubarak. Director: W. Z. Ahmed.

FAMOUS ARUN FILM CO., (Poona)

"Old and New", a social melodrama featuring Sumati Gupte, Dinkar Kamanna and Vithal. Director: Bhal G. Pendharkar.

PARAMOUNT FILM CO., (Bombay)

"Circus Queen", a super thriller featuring Moti. Director: Balwant Bhatt.

GREAT INDIA PICTURES (Andheri)

"Bachelor Father", featuring Kishore Sahu and Protima Das Gupta. Directors: Kishore Sahu and J. Advani.

MURLI PRODUCTIONS

"Pyas", a social story featuring Snehaprabha, Shamim and Nazir. Director: Ram Daryani.

CIRCO PRODUCTIONS (Bombay)

"Apna-Ghar", a social melodrama featuring Shanta Apte and Chandramohan. Director: D. K. Bose.

"Bhakta Vidur", a socio-religious subject, featuring Vishnupant Pagnis. Director: Altekar.

"Nai Duniya", a social story, featuring Mazhar Khan, Shobhana Samarth and Azurie. Director: A. R. Kardar.

SOUND PICTURES CIRCUIT (Madras)

"Vana Mohini", a jungle thriller, featuring M. K. Radha. Director: Bhagvan.

ROYAL FILM CIRCUIT (Bombay)

"Swami", a social story featuring Sitara, Radha Rani, Yakub and Jairaj. Director: A. R. Kardar.

TAJ MAHAL PICTURES (Bombay)

"Ujala", a social story, featuring Naseem, Prithviraj and Mubarak. Director: A. M. Multani.

BRILLIANT PICTURES (Poona)

"Municipality", a social satire, featuring Usha Mantri and Vasant Thengdi.

FAZLI BROTHERS (Calcutta)

"Masoom", a social story, featuring Romola, Mazhar Khan, Anis Khatoon. Director: Hasnain.

BHARAT PICTURES (Bombay)

"Darpan", a social story, featuring Prem Adib and Shobhana Samarth.

NAVYUG CHITRAPAT (Poona)

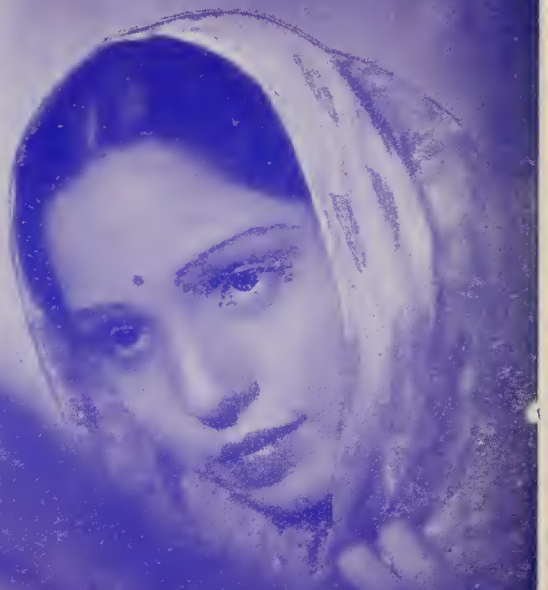
"Sangam", a social comedy, featuring Meenaxi, Winayak and Vatsala Kumptekar. Director: Junnarkar.

SELECT SERIAL SUPPLY (Bombay)

"Ghar-ki-Laj", a social story featuring Shanta Hublikar. Director: V. K. Vyas.

Jairaj and Prabha create new romance in "The Toy" the maiden production of Amar Pictures.

Startling revelation of human failings



KASAUTI

NATIONAL STUDIOS'
EPIC STORY OF MOTHER LOVE

•

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SUPPORTED BY:
PRALHAD, SUNALINI, SATISH AND **GULZAR.**

DIRECTOR:
RAMCHANDRA THAKUR

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ROSE—

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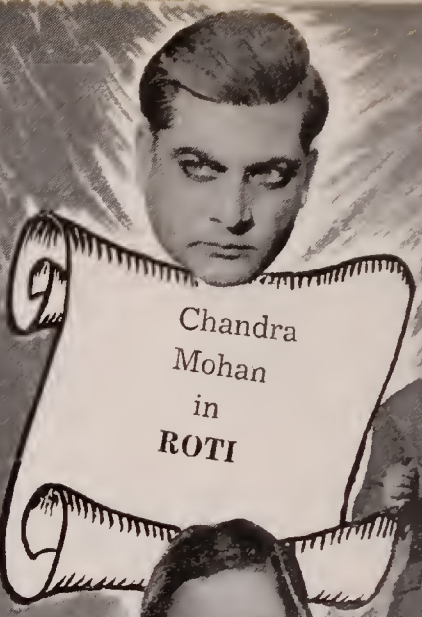
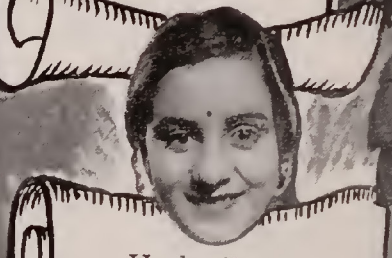


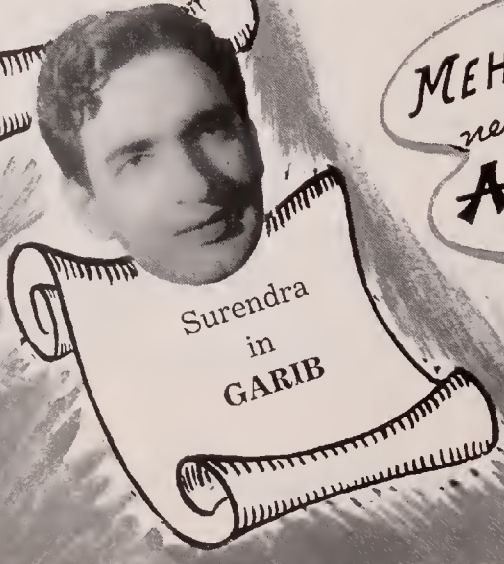
Chandra Mohan
in
ROTI



Yeshodhara Katju
LALAJI

Sardar Akhtar
NAI ROSHNI

Durga Khote
in
VIJAY



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"THIS IS MY REPLY"

Ahmed Abbas Asks: Are There Two Pandit Indras?

By: K. Ahmed Abbas

In this letter to us Mr. Ahmed Abbas replies to the article of Pandit Indra, which appeared in the October issue. We reproduce it in toto without any "polish and preening" which we generally have no time to do. The reply of Mr. Abbas rings down the curtain on this unpleasant controversy and no further articles on this subject will be published.—The Editor.

I am afraid you have been hoaxed by someone into publishing the article, "PANDIT INDRA ATTACKS AHMED ABBAS—Says Ingratitude Is Inexcusable". There is only one Pandit Indra that I know of in the film industry—a meek, mild, non-violent and altogether harmless person. He writes good songs for films and I was once glad to use my influence to get him an assignment that will carry his name and his songs to the four corners of the earth. Only a few weeks ago he came to my office (in the presence of my colleagues) in connection with an article about directors that he had written and which he wanted to be "polished and preened (sic)" at my "expert hands." I did my best with the article but, in his own interest, suggested to Pandit Indra not to get it published as some of his remarks about Messrs. Chandulal Shah, Jayant Desai, Winayak, etc., would certainly cause offence and might land the paper which publishes the article into a suit for libel. I am glad he accepted my suggestion. Now I refuse to believe that this same Pandit Indra could have gone straight from my office and written an article accusing *me* of ingratitude and, what is worse, of literary incompetence. Unless, of course, like Dr. Jekyll and Mr. Hyde, there are two Pandit Indras!!!

OLD FASHIONED JOURNALIST

Anyway, the identity and the personality of the author of that article is not very important. Whoever wrote the article must be congratulated on providing the most conclusive proof of my contention that the mental age of the average "filmindia" reader is only twelve. Who else but an infantile intellect would talk of my radio, my flat, my "dry nose", my height, my tailor's bills and the remuneration received by me for my stories and articles as arguments against my analysis of the social influences of "filmindia's" writings? And who else but a snob could have made contemptuous references to a man's economic circumstances as if to live in a chawl or to go about in shabby clothes is a sin or a crime? As for the use of "fragrant" words and phrases like "midget-model"," "viper", "crawling, disgusting worm", with which the article is literally and liberally strewn, I confess I cannot give any reply in the same vocabulary as I am unfamiliar with this brand of journalism. Fortunately or unfortunately I have been brought up in a (perhaps) old-fashioned school of journalism which has taught me that to drag personalities and personal issues into public controversy is to admit one's intellectual and moral defeat and that it is as irrelevant to talk of your opponent's height and his tailor's bills as it is irrelevant for him to ask you about your chest measurements and how much income-tax you pay!

And thus, refusing to be provoked into a discussion of my private life

Mr. K. Ahmed Abbas

1st Waiter: "Not burst yet?"
2nd Waiter: "No! He is waiting for the Armistice Day".

—or the private life of the author of the article against me—there is not much I can say. But I cannot allow certain observations about my professional career to go unchallenged. The alleged "Pandit Indra" has tried to create the impression that before "filmindia" picked me up from a gutter and for some obscure altruistic journalism, for whom "the film world was a closed book" and for whom 30 rupees for an article was a windfall from heaven, the only means of keeping the wolf away from the door. I hate to blow my own trumpet and I have not the slightest intention of belittling the importance of "filmindia" but, as objective statements of fact, I may mention that:

HIS CREDENTIALS

Before "filmindia" was even born (in 1934) my articles were appearing in papers like "Review of Reviews" (London); without the "polish and preening at Baburao's expert hands", for many years before I wrote for "filmindia" my contributions have been appearing in "Asia" (New York), "Photoplay" (New York), "Life and Letters Today" (London), besides Indian papers like "Statesman", "Times of India", "Illustrated Weekly", "Pioneer", "Leader", "Hindustan Times", "Bombay Chronicle". etc. (Of course, these names mean nothing to those whose literary horizon is limited to the pages of "filmindia".); Before the "closed book of films" was revealed to me by "filmindia", I had already worked for a year as Publicity Manager of the Bombay Talkies in which capacity I was instrumental in persuading the executives of that studio to resume advertising in "filmindia"; Before I got used to "Thirty-rupee pickings" from "filmindia", I had received as much as 75 dollars (nearly 300 rupees!!) for a single article from "Asia". And, finally, far from "not knowing that there was any life beyond his paper", the "obscure and starving Ahmad Abbas" had already travelled round the world—*at his own expense*—shaken hands with Mrs. Roosevelt made friends with Upton Sinclair, Ethel Mannin and Louis Bromfield, lunched at Hollywood studios broadcast to the world from Hollywood and, on his return, written a book about it all. And all this a year ahead of the tour of the million-dollar personality who retraced Ahmad Abbas' steps the other way about.

The alleged "Pandit Indra" seems to be very sore over the fact that some of my scenarios have been taken by different studios. But he should have atleast spared men like Shantaram, Mukherjee, Kardar and Baburao Patel. Does he not insult their intelligence by suggesting

Miss Laxmi in "Vana Mohini" South's best jungle thriller.

that they can be "manoeuvred" into buying my stories? And surely it is nothing but stupidity if the author of "Omar Khayyam" raises a mere "clerk" to the status of colleague and collaborator. Not even his worst enemy can accuse Baburao Patel of such rank folly!

There are a lot of similar untruths, half-truths and misrepresentations in the article and, according to a lawyer friend, sufficient material for several libel suits. It is a good thing that these shafts of slander were only aimed at me and not at an enemy of "filmindia" otherwise the author of the article had certainly landed India's best and most popular film magazine in a pretty legal mess!

"Pandit Indra" makes much of my alleged transition from "a drab chawl near Victoria Gardens" to "a sumptuous flat". It might interest him to know that I continue to live in exactly the same place with the same friends—call it a "drab chawl" or "a sumptuous flat"!

Well, then, Sir, this is my reply. Pandit Indra or whoever he is shall not succeed in provoking me to reply in his own language.

(Con. from page 20)

give parties for you and all the nice picture papers will have pictures of you looking brave and soon a nice director will come along and say in a humble voice "Would you consider becoming a star" and you'll say in a lofty voice "Perhaps" and immediately all the nice film companies will be fighting for you and waving nice exciting contracts under your aristocratic nose.

If you are a strong willed creature and want to approach a director or a producer in a more business like manner, you have two methods from which to choose.

HIGH PRESSURE METHOD

Either get to know something about his murky past and unearth that skeleton in his cupboard so you can blackmail him into signing a contract, or choose the more direct method and buy yourself a gun and use a little Al Caponic pressure to make him sign that contract. If things get too hot for you and you find the police on your track you can always go and shoot yourself with the gun. Then there will at least have been a drama in your final fade-out.

If you try out all these methods and find yourself still working in the same small store on the same small salary, don't be too hard on us because we warned you at the beginning that we didn't know how to be a film star either. If we did we wouldn't be sitting here writing this with our tongue in our cheek.

Marriage - A Misnomer

Baburao Patel Sponsors A Revolutionary Idea

By: V. R. Bashyam (*Marikuppam*)

The answer given by Baburao Patel to an enquiry about marriages is revolutionary and illuminating. Nothing so sensational has been said since the days of Dada Lekhraj and Om Mandali about a human adjustment which is secluded and bound within steel tight enclosures justifying its existence by weak quotations from ante-diluvian books and customs.

Happily the suggestion propounded by him is not a reactionary movement like that of Om Mandali. Many people might think on the same lines as the Big Boy but it is a matter to question whether any leader of the most revolutionary and radical movement in India would have the gumption or guts to say such things openly. There may be big bleating and braying against the fine ideal of the Big Boy but let us consider the saneness of his argument considering the fact that there was a big hue and cry against such an elementary necessity as a railway train when it was first installed in England.

Let us also understand that the human mind is very inconsistent and when there is an uproar against infringement of sacred rights and age-long customs the individual looks askance at them if they ever threaten his pleasure or pursuit for spoils.

THE STORY OF GEORGE ELIOT

In England in the middle of 19th. century George Eliot the famous novelist created something of a scandal (?) by living with a man without legally binding herself to him. The self-complacent and pseudo-religious England of that era, when it was a fashion for politicians and the nobility to have "mistresses" condemned her in no unequivocal terms and speeches were made from the pulpits and on soap boxes about the heinous offence of the novelist. But their cat calls and jackal howls were of no avail, perhaps they might have utilised their energy and time for many reforms, that were needed urgently then, which were influenced by bogus principles on which foundation the tottering society of evil, sloth decadence and vice is built.

George Eliot herself lived to a ripe old age in the happy bliss she had created for herself without the shadow of connubial animosity ever casting a shadow on her threshold. Her popularity as a novelist in spite of the so-called crime waxed and the happy life, blended with aesthetic culture she led, is portrayed in her novels.

Mr. V. R. Bashyam

TEST TUBE BABIES

What was once a crime in Western countries, is now generally recognised by people of advanced understanding, national thinkers and students of psychology as the only sensible opening and a potion too for the many banes and inconsistencies of life.

Eugenic and test tube babies have made their appearance in America, union and divorce—a matter of minutes if not seconds—by mutual consent is recognised in Soviet Russia. Such ideas have also crept into conservative England and when Churchill, the Atlantic apostle, and his crew miss their bus in future elections giving place to radical elements, Society will be organised with a big sweep.

In India a slightly audible rustling is heard in private homes and hearths against the tyranny of modern society making its obeisance to religion at every corner and pretending to be modern for the superficial look.

Marriage is a misnomer for the physical desire for mating and which itself is a biological necessity as Baburao observes. Crimes number-

Chandrakant and Shobhana Samarth as Rama and Seeta in "Bharat Milap", a Prakash picture.

After Shantaram put Jayshree on the grass in "Shejari" every heroine seems to have been wooed there. Here is Arun and Khursheed at it in "Beti", a Ranjit picture.

ing thousands are done every day in the form of marriage which to a right understanding is no better than vile durance in a high walled prison. Freedom whether of an institution or individual is essential for building a country or a cottage. Men may marry to keep women under subjection and to keep them a target of their carnal outbursts. Women are no better as their inborn cowardice restrains them from facing the world alone. By marriage they try to assure themselves at least two free square meals per day and try to satisfy their petty vanity for parading foolish trinkets and cute cosmetics which they get in return for trading themselves into eternal slavery.

GLORIOUS LOVE?

A curious theory supporting marriage is that it is the sensible destination of true love. Now, love itself is a word begging a question. Psychologically it is a wrong name for an acute affection which has thousand reasons for either dying or fading out.

Scott's novels fermented a sense of pseudo-chivalry in the Southern homes of America and was the indirect cause of the civil war. Likewise the mythical theories of story writers and poets have given an Utopian idea through all the ages that a glorious thing as love exists. Modern youths too, read Romeo and Juliet or Leila and Majnun and build spurious castles about love and marriage.

It is curious and laughable as well that a modern young man, however hopeless he may be and however Himalayan his short comings may be, dreams of a perfect princess and usually marries an unknown address fixed by his parents. And a college girl dreams of a perfect he-man who would kill a lion for her, win the wealth of India for her and be always at her command and she is usually hoodwinked by the first sweet tongued rascal she meets and finds herself irrecoverably lost.

If a young man knows that a dream girl gives one insomnia and the college girl knows that a he-man gives one hiccups in real life, they will not vainly strive and lose the chances open to them in life. If the supposedly blind 'love' really exists then why not we see cases in which the blackest and scarfaced girl marry a he-man or vice versa.

HAPPY, INDEED!

Another deluding factor which hurry people on the path of marriage are the stories and poems and films based on them. "They lived happily ever after" is the slogan with which these mental effusions end. And people think they could live happily ever after their marriage. They forget that an ending which is so perfect in a fairy story could hardly suit a real life and the

Jyoti thrills the screen once again in "Darshan" at Lamington Talkies, Bombay.

real struggle; misery and hardships start only after marriage.

In most cases, people who have married after understanding each other perfectly find that they have lost the salient freedom they had before. When once the seed of difference is nurtured then there is no limitation to its growth, and the best people rush to the divorce courts after sometime. People who could not do that bide their death cursing the misfortune which had joined them.

It may be argued that many marriages have turned out successful bringing in their wake a perfect brood of off-springs to multiply in their turns. If a divine or dictator's law gives human beings unquestionable freedom to choose and think as they wish and guarantee them a decent living then sure enough these successful marriages will be torn to pieces.

If such a thing does not happen in India, it is not because we do not want to be free but because a traditional "poison" has been poured into our ears regarding society and its social restrictions which we unimaginatively cling to as ideals. Hitler is idolised by German youths not because his principles are sound but they are drilled and driven into their ears from childhood. We want a free world. We say, fight for it. When we build a new world let us have a world-wide revolution regarding marital relationship between man and woman.

As Baburao says neither man nor woman should be bound to each other. Carnal satiation should be had by mutual consent. It should be as unemotional and as casual as buying say, a railway ticket. A democratic government of course, can afford to maintain big dormitories to rear the children of the nation into fine human beings. Such a stage is the extreme point in socialism and will, no doubt, eradicate the countless evils of society, religion, caste and put the community in front submerging the cabals of sects and individuals.

A backward country like India should welcome a seer like Baburao. His ideas may be too early but they are quite welcome as they provide a sound base for building a strong edifice for posterity. They may seem abominable and devilish to many. Divorce was considered so by our forefathers and is an accepted necessity today.

It is very pleasing to note that such ideas have come out of the big mouth of the Big Boy. As a man who holds a marked influence over the minds of the educated youths of India he has limitless chances of influencing them. He will have a terrific opposition no doubt. A bomb was thrown on Mahatmaji for advocating temple entry for Harijans, a Pandit or Mulla may place an incendiary bomb at the doorsteps of the Big Boy's house if he begins to preach this idea on a big scale. A bomb may kill the man but not his idea for it is as progressive as rational.

GOOD-BYE! ALEX SHAW!

The Government At Last Find An Indian.

Mr. Alexander Shaw, who had come to India as the Producer for the Film Advisory Board last year vacated his post on the 21st. October 1941 and will be returning to England very shortly to resume his work with the Strand Films.

During the year that Mr. Shaw spent in India, he produced only three short films for the Film Advisory Board though he is reputed to have planned several, which, however, have not yet been completed. Mr. Shaw's achievements, however, have to be measured by actual results. And the result is : three short films which take a little more than 18 minutes on the screen. The story of production, the waste, the extravagance, the erratic planning is all too pathetic to permit repetition.

"Filmindia" launched an agitation against the appointment of Mr. Shaw as it believes that Indian jobs should go to Indians. If Alex Shaw's name had been Smith, "filmindia" would have criticised the appointment just as well.

The Government of India have now filled up the post .with .an Indian though only eight months back the Hon. Sir Reginald Maxwell, the Home Member, had replied to Mr. Lalchand Navalrai on the Central Assembly floor, probably to justify their initial mistake. "There are no Indian experts in this particular branch of film productions. It is a new thing in India."

Strangely enough, after the nationwide protest against Mr. Shaw's appointment and inspite of reported passionate efforts in interested quarters to get Mr. Shaw an extension, this very Government have now thought it wise to fill the post with an Indian. While we congratulate the Government on their delayed sense of justice and courage we would like to know why they did not have the good sense to look out for an Indian right in the beginning and why had they to resort to common lies in saying that "there are no Indian experts in this particular branch of production."

In any case, it is now a story of the past. And let us bury the past in the hope that the future will be more just, more efficient and more sensible.

On the eve of Mr. Shaw's departure, we apologize to him if we have hurt him in any way. It was our duty as Indians to fight for our rights for which rights in their own country, Englishmen are so bravely fighting today with their backs to the wall. Socially, Mr. Shaw has always been an agreeable person and we wish him and his charming wife bon voyage.

OUR REVIEW

Devika Returns With Charming Vengeance.

"Anjan" A Technically Superb Picture !

Cameraman Mathur's Excellent Work

After being away from the screen for a little over two years, Devika Rani returns in "Anjan" with a charming vehemence that overwhelms one and all.

"Anjan", beautiful and polished, is a personal triumph for Devika Rani without whom even a foot of the picture becomes boring, so completely has this great star stamped it with her individual beauty and charm.

MILK AND WATER STORY

The story is of the usual Bombay Talkies variety—milk and water—though there is a little more milk this time. But the screen play is so cleverly prepared that barring the first two reels the picture moves quite fast and definitely gains in speed after the interval.

Devika, who plays a poor governess and in doing so lends a glamour to the profession, is employed by Ranima, the widow of a Zamindar, for the care of her two children. The eternal triangle is composed of a clean, straightforward, young doctor, Ajit, and Ramnath, an evil looking manager of the estates.

The meeting of the hero and the heroine, Ashok Kumar and Devika, is made quite accidental and incidentally quite interesting. It is a case of love at first sight, though the heroine brushes aside the vision for some time.

And now the triangle starts moving from end to end till the hero becomes sad, the villain becomes more villainous and the heroine becomes ever more charming.

Devika Rani, sweet and charming as ever, once again returns to the screen in "Anjan".

Producers:	*Bombay Talkies*
Language:	*Hindusthani*
Story & Screen play:	*A. Chakrabarty*
Dialogues:	*J. S. Casshyap*
Lyrics:	*Pradeep & Santoshi*
Photography:	*R. D. Mathur*
Recording:	*M. I. Dharamsey*
Music:	*Panalal Ghose*
Cast:	*Devika Rani, Ashok Kumar, V. H. Desai etc.*
Released at:	*Roxy Talkies*
Date of Release:	*27th Sept. '41*

Director:
A. CHAKRABARTY

With a very thin material a lot of transparent suspense has been woven into the story which becomes quite intriguing after the interval. Before the interval the picture is delightful and the time passes under the hypnotic spell of Devika's beauty.

The whole affair reaches a climax in a rather unconvincing court scene in which the hero is acquitted and handed over to the heroine while the villain gets his due punishment.

Mr. R. D. Mathur, the ace cameraman of the Bombay Talkies Ltd.

PLENTY OF ENTERTAINMENT

The picture has plenty of entertainment punctuated with good music all throughout. But the distinguishing feature, after all said and done, is still Devika Rani, the beautiful governess of "Anjan."

Ashok Kumar, who looks a little heavy nowadays, gives a good performance as Dr. Ajit. V. H. Desai has a dear little role to play and he does it quite affectionately. Girish as Ramnath is affected half the time and camera conscious rest of the time. Master Suresh makes faces as usual. It would be a favour if Bombay Talkies stop putting this boy everywhere without rhyme or reason. That kid can't act and will probably never learn to do so.

Forgetting Devika for a while, the excellent photography attracts attention. "Anjan" can easily be called the best photographed picture of the Bombay Talkies. Cameraman R. D. Mathur, in the very first chance that was given to him, has proved himself to be the best camera artist in the studio. All glory to the studio that creates such superb technicians.

Well, by all means, see "Anjan". It is Devika's own picture and as sweet as she is.

"Khazanchi" Saves The Exhibition Trade!

Dalsukh Pancholi-Premier Producer of Punjab

Director Moti Gidwani's Triumph!

Mr. Dalsukh Pancholi

For years, the jovial, happy-go-lucky Punjabis had been trying to put Punjab on the film map of India. We still remember names like Hari Ram Setty, R. L. Shorey, J. K. Nanda, Dinanath Talwar, Imtiaz Ali Taj etc.,—one and all—they came and went, shouted for a while and having done nothing substantial were soon forgotten.

Film magnates of Bombay and Calcutta liked the Punjabis to fail, for, in the failure of the Punjabis lay the hope of a greater success for them. No one, except perhaps the journalists who have no axe of profits to grind, in these two principal centres of production wanted the Punjabis to succeed. By nature, the Punjabis are too luxury-lined and easy-going to become successful in an industry that demands constant labour, sweat and toil. Though officially the shop of Punjabi's film industry was closed years ago, several spasmodic attempts were made to revive the industry at least on a provincial basis. All these attempts failed.

THIS MAN OF THREE PROVINCES

And then came Dalsukh M. Pancholi, with his cradle in Gujrath, his school in Sind and his career in the Punjab. The characteristic qualities of the different provinces that have influenced the life of this man combined to give him an advantage over the local pseudo-industrialists of the Punjab. Dalsukh went about his work quietly and unassumingly and produced "Gul Bakavali" in the Punjabi language.

The success of the first picture gave him every hope of reviving Punjab's dead film industry. Taking a popular folk-lore tale, he produced "Yamla Jat", which picture spread like a prairie fire for weeks and weeks at every station in the Punjab. "Yamla Jat" brought in huge profits giving Dalsukh a status and confidence so essential for a new enterprising producer. Soon "Khazanchi", India's miracle-money-maker was on the anvil under the able direction of Mr. Moti B. Gidwani.

"KHAZANCHI" TEACHES

With "Khazanchi", Punjab came into its own. Punjab which was so far identified only with the picturesque costume of its Premier Sir Sikandar Hyat Khan has now given its first lesson in box-office success to the other production centres.

The success of "Khazanchi" is hailed with open arms everywhere. Theatres all over the country, with bankruptcy staring them in the face, have once again become busy beehives of showmanship. People come singing on cycles and in motor cars the songs of "Khazanchi". Some have seen the picture as many as thirty times. It is a magic success. Within 25 weeks Bombay alone collected over Rs. 1,50,000; Poona added another Rs. 1,00,000 and Ahmedabad threatens to collect still another Rs. 1,25,000. And this is the unfinished tale of three stations only in the midst of a thousand other theatres.

In the mind of every other producer, but Dalsukh, a research laboratory has been opened wherein feverish attempts are being made to analyse the elements of "Khazanchi's" marvellous success. They all bow down before the success but are baffled at the cause. They are trying to develop a vision to find out the secret.

In the meanwhile "Khazanchi" goes from one conquest to another. Town after town is won after the fashion of: "I came, I saw and I conquered"—That is "Khazanchi". India's mightiest box-office hit of 1941.

MOTI GIDWANI

And can we forget Director Moti B. Gidwani? It seems, he was born to make history, being associated with some milestones of the Indian film industry. As a co-director of "Alam Ara", the first Indian talkie, as the director of "Kisan Kanya", India's first picture in colour, as the director of "Yamla Jat," Punjab's first mighty box-office hit and now as the director of "Khazanchi", Moti Gidwani himself becomes a glorious milestone in the history of film production in India and Moti is yet only 37.

Dalsukh and Moti have already forgotten "Khazanchi". They have recently produced "Chowdhary" in Punjabi and have gone half way through "Khan Daan" in Hindusthani. We wish them both luck, for, on them depends the future of Punjab's own film industry.

OUR REVIEW

Sunalini Devi Saves "Kasauti"

Pralhad's Wooden Performance

A Fairly Good "B" Class Picture.

"The Literary Department of the National Studios" has written this story—which, in other words, means that many cooks have been at the soup and no wonder the soup has been spoiled.

Whoever have been responsible for the story, they have shown a peculiar lack of imagination in the development of a theme which could have easily become a powerful screen drama with a little exercise of imagination. Strangely enough, this very "little imagination" makes all the difference between success and failure.

"The Literary Department" of the National Studios inspite of its awe inspiring designation can not compliment itself seeing what it has done to "Kasauti". If the National Studios are ever to establish themselves as leaders in National entertainment, they simply must pay greater attention to their stories. Right after "Woman" every story given to the screen by the National Studios has been too poor for film production and one after another pictures have failed to win the appreciation of the public. These are rather bitter remarks, but as true friends of National, we have no other choice.

A BEAUTIFUL THEME

"Kasauti" is a beautiful theme of a mother's sacrifice for the happiness of her only son. Sunalini Devi's beautifully realistic performance, particularly in the last three reels, saves the picture from being scrapped as useless.

Raju, a well-to-do young man, acted by Prahlad, meets with an adventure on his wedding eve. He saves a prostitute from commiting suicide, but she dies, nevertheless, through a fall in her own room in the presence of Raju.

When Raju tries to run away from the scene of death, he falls into the waiting arms of Meena, the younger sister of the dead woman.

Meena is shown as waiting outside all along and one wonders how she knows at all that her sister is dead. Meena suddenly, even before the dead body of her sister is completely cold, starts black-mailing Raju and talks of some irrelevant things like "social status of prostitutes", "vengeance on all men", "love for Raju" etc., etc., all too premature and too unnecessary.

KASAUTI

Producers:	*National Studios Ltd.*
Language:	*Hindusthani*
Story:	*Literary Dept. of the Studio*
Dialogues:	*Kanaiyalal*
Songs:	*Kanaiyalal & Tiwari*
Photography:	*Keky Mistry*
Audiography:	*Kaushik*
Cast:	*Rose, Prahlad, Sunalini, Veena, Satish, etc.*
Released At:	*Pathe Cinema*
Date of Release:	*11th Oct. '41*

Director:
RAMCHANDRA THAKUR

Raju is married the next day to Madhuri, acted by Rose, and they go on a honeymoon where Raju forgetful of his love for Madhuri becomes unnecessarily rough to Madhuri.

Meena now becomes Manjula, the society vamp and holding up a murder charge against Raju compels him to introduce her into his society. Raju is also compelled to dance attendance on her. Manjula makes passionate love to Raju but he somehow manages to throw her off every time.

This affair shadows Raju's and Madhuri's married life but Raju's mother, with the vision affection gives to every mother, finds out the secret and takes the matter into her own hands.

The climax is soon reached. Manjula becomes unbearable and demands a marriage with Raju on the eve of the birth of a son in the family. Realising the impossibility of the situation, Raju's mother decides to make the supreme sacrifice and going to Manjula's home poisons her and herself to enable her son to live a life of happiness.

SUNALINI SAVES

Sunalini Devi acts the ideal mother putting rare passion and realism in her work, proving to every one what great heights of histrionic talent she is capable of attaining if given the right type of role. Rose, as Madhuri, hasn't much to do beyond looking sweet and changing saris. Both these things she does marvellously well. Prahlad, as Raju the hero, kills the picture at every foot of it. He is wooden. His voice is so gruff. And his movements are too clumsy. The diction of his dialogues is incorrect. He fails to create sympathy in a role where his first purpose should be to win the sympathy of the audience. Even his features are highly unsuitable for a hero. He may make a good gangster but never a hero. His selection as a hero exposes the bankruptcy of imagination in the director.

Veena, as Meena, overdoes everything she does. She gives a few pointers to the professional prostitutes in lusty approaches and rolling of the eyes. What she does is certainly not acting. She, however, puts over a couple of songs well. But that's all.

POOR PRODUCTION VALUES

The direction of Ramchandra Thakur, M.A., is hardly in keeping with the promise he gave in his first picture, "The Civil Marriage". In this picture his imagination and intelligence seem to have been chilled.

Photography comes up to the usual National standard with great difficulty, while the sound is not all that is desired. The music is orthodox and fails to thrill.

If "Kasauti" is not actually a disgrace, it is hardly a compliment to the studio that produced "Woman",

OUR REVIEW

"Sant Sakhu" Delights The Devotees

Prabhat Revives One More Saint

Hansa's Dignified Performance

If "Lives of great men all remind us—we can make our lives sublime", is the motto that goads Prabhat into giving us one saint story after another, we have no quarrel with them. But in doing so they are, rather sadly, missing the purpose of their glorious existence which they have built with a chain of spectacular successes.

A producing company in the lucky position of Prabhat ought to harness all its vast resources for producing something less spiritual and more realistic. If it is admitted that the film in the most potent factor in human education, it is inevitable that it should be used for the betterment of humanity in general. And what could be better than to picturize parallels from life and thus provide the kindly light of guidance to the nation.

And yet with this reservation in mind we welcome "Sant Sakhu" which revives the story of a girl saint of Maharashtra who through sheer devotion to her husband, under all sorts of hardships, not only attained her own salvation but secured the Divine Mercy for the people of her village.

The theme of the story is as old as Father Time. It portrays a devoted daughter-in-law as against a shrewish mother-in-law with a pass -ive, peace-loving husband. The usual situations punctuate the old drama, which though familiar still entertain masses all over India. In the end it all ends in the conversion of the mother-in-law, as is and has always been the case.

SANT SAKHU

Producers: *Prabhat Film Co.*
Story & Dialogues: *S. Washikar*
Hindi: *Santoshi*
Languages: *Marathi & Hindi*
Photography: *V. Avadoot*
Recording: *S. Damle*
Music: *K. Bhole*
Released At: *Central Talkies*
Date of Release: *27th Sept. '41*

DIRECTORS:

DAMLE — FATEHLAL — NENE

DIVINITY AND MIRACLES

"Sant Sakhu" however, has an element of miracles in it, which makes the divine appearance a little too profuse to inspire continued respect for divinity.

To the intellectuals this picture may sound a little old-fashioned but to the women-folk and to the devotionally inclined it still provides a treat.

Story, treatment and direction are in keeping with the usual demands of such subjects. The music though provincial in its ring, is still sufficiently enterprising and entertaining.

Hansa as 'Sant Sakhu' bears the burden of the tale and acquits it efficiently through many an interesting situation. Gowri, however, takes the popular applause as the shrewish mother-in-law.

"Sant Sakhu" is definitely suitable for children and women.

Here is an interesting court scene from "Anjan", a Bombay Talkies picture with Devika in the witness box and Ashok in the dock.

OUR REVIEW

'Asok-Kumar' Becomes Box-Office Hit

Kannamba and Nagiah Shine

In Tamilnad, any picture starring Thiagaraja Bhagavatar is an automatic box-office hit, for Bhagavatar is a great singer and fine songs are nine points of appeal in the films of the South.

With the added novelty appeal of two Telugu stars of equal magnitude like Kannamba and Nagiah given major roles in a Tamil film, the box-office of "Asok-Kumar" stands heightened. A story of historical origin and background, comic relief by Krishnan and Madhuram and didactic dialogues by "Ilangovan" join to place this picture on the year's box-office peak.

HISTORICAL LEGEND

The story of "Asok-Kumar" has nothing whatever to do with the 'non-violent' Bombay Talkies' star. It is based on one of the legends of history and resembles closely the mythological story of Sarangathara. The story is well-known and was produced as a silent picture by Director Raja Sandow under the title of "Veer Kunal."

According to this dubiously historical story, Emperor Asoka loses his wife and marries a second time. The second wife, Thishyarakshita, amorous, ruthless and scheming, casts covetous eyes at the personable and valorous Kunal, Asoka's grown up son by the first wife. Prince Kunal sternly spurns the passionate proposals of his step-mother that he should become her lover; thereupon, with the proverbial fury of a woman scorned, she turns the tables on Kunal and makes Asoka believe that his son had made improper advances to the queen. Innocent Kunal is banished from the state, but the thwarted Thishya pursues him into his exile by getting his eyes put out through a faked order of Asoka. Through the intervention of a Buddhist monk, Asoka finally realises the truth. Thishya commits suicide and Lord Buddha restores Kunal's eyes. Emperor Asoka embraces Buddhism.

TELEGUS SCORE IN TAMIL

Kannamba and Nagiah are astonishingly successful in their portrayal. Astonishing because, dialogues dominate the picture and these two stars, totally unaccustomed to the tricky Tamil language, yet render their lines with fine accent and superb finish! As far as acting is concerned, Kannamba comes an easy first with Nagiah a close second. Kannamba's vamping and graceful dance are unforgettable.

Bhagavatar serves up rich musical fare and his action only suffers by contrast. Kumudini, who acts as his wife in the picture, is a mere flopping doll. Krishnan and Mathuram work in their laugh-filled gags with more than their wonted aplomb and carry audiences along.

The picture would have been great, instead of mere-box-office, if either the photo playwright or the director had cared in the least to make it so. As it is, the entire picture looks as if it is just a stage performance photographed. The whole picture is more or less a series of single shots, mostly just dialogue shots.

CONSPICUOUS BY ABSENCE

While intelligent direction as such is conspicuous by its absence, the dialogues stand out for their vigour and dramatic content. Didactic, sentimental and theatrical, they go big with audiences, and provide dialogue-writer 'Ilangovan' yet another triumph.

The settings and costumes make an attempt to provide historical verisimilitude and just fail. Photography is unenterprising and average while the recording is uniformly good.

It is a heartening sight, in these days of diminishing film returns, to behold thousands of picture-goers flocking and fighting to see a picture.

ASOK-KUMAR

Producers: *Murugan Talkie Films*
Language: *Tamil*
Dialogues: *"ILANGOVAN"*
Cast: *Thiagaraja Bhagavathar, Nagiah, Kannamba, Krishnan, Madhuram, etc.*
Released At: *Paragon, Madras*
Date of Release: *17th Sept.* '41

Direction :
RAJA CHANDRASEKAR

She: "See this moon, George"
He: "Well, you can't black-out that blessed thing!"

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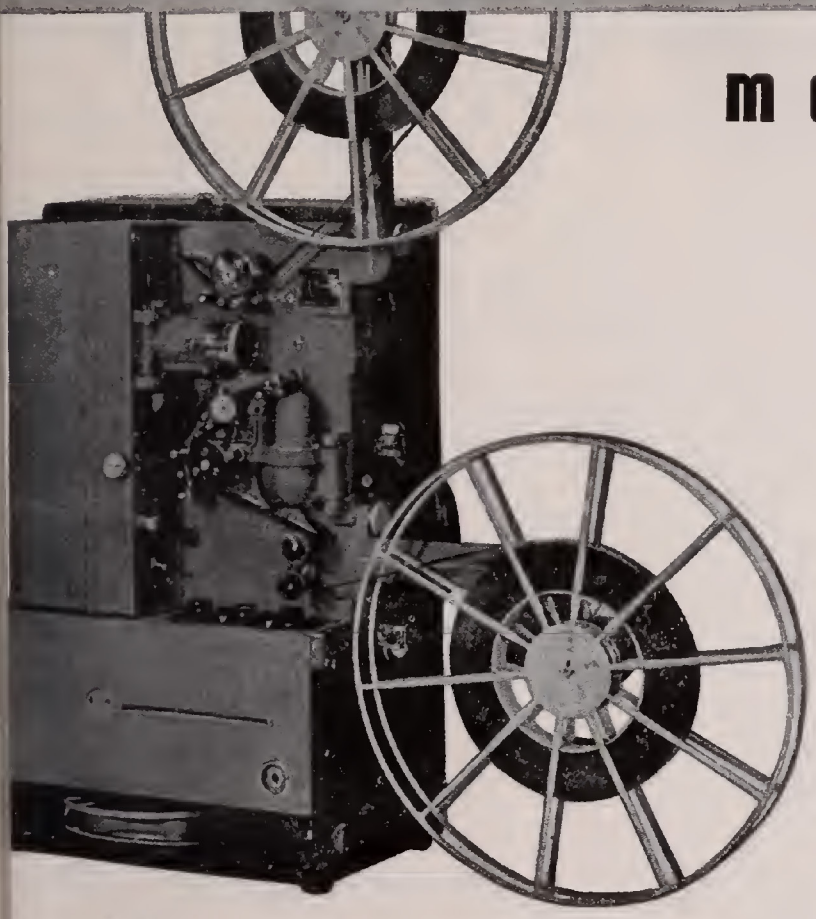

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